



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,
86, Newgate Street, London, E.C.

VOL. XXI, No. 245.]

MAY 1, 1891.

[PRICE 2d.; PER POST, 2½d.]

ROBERT FRANZ AND HIS CRITICS.

BY EBENEZER PROUT.

THE article I wrote last month on Franz's edition of the *Messiah* has brought me a large number of letters, some of them from entire strangers, thanking me for defending the old master against his assailants. I deserve no thanks for doing a simple act of justice. Had I allowed such charges as were brought against Franz to go unanswered, I should, by my silence, have made myself a participator in the wrongdoing. Down to the time of my writing this, Franz's traducers have made no attempt to substantiate their charges; neither have they had the honesty to withdraw them. I therefore intend to pursue the matter further; nor shall I rest till I have done all that is in my power to let the musical public know the truth, the whole truth, and nothing but the truth, about this disgraceful business.

The special paragraph which induced me to write my last month's article appeared in the *Daily Telegraph*, of Friday, March 6th, and contained the following remarks with reference to the last Birmingham Festival:—

"The receipts from the *Messiah* were, in 1888, the smallest known for more than thirty years, dropping from £2,431 in 1885 to £1,946 three years later. But this may be accounted for by serious dissatisfaction with Handel's work as presented by Hans Richter, whose adoption of the 'up to date' version made by Robert Franz, never met with approval. The committee seem to favour this explanation. At any rate, the *Messiah* is to be conducted next autumn by the chorus master, Mr. Stockton [Stockley], who, it is believed, will have nothing to do with the Franz impertinence. Handel lovers will be glad to know this. They have accepted Mozart's 'additional accompaniments' for the sake of the illustrious master who made them, but they can tolerate no meddling and muddling by smaller men."

Had such a paragraph as this appeared in an obscure journal, I should probably not have troubled to answer it; but the musical critic of the *Daily Telegraph* holds so justly distinguished a position, his words carry such weight, and his lead is likely to be so extensively followed by those who are either not qualified, or too indolent, to

form opinions for themselves, that I saw at once that gross injustice would be done were not the real facts of the case promptly placed before the public. I therefore proved last month, in these columns, that the accusations made against Franz, of "bringing Handel up to date" and of "meddling and muddling," were without a shadow of foundation. But, apart altogether from the charges against Franz, the above extract contains one or two very astonishing statements. The critic of the *Daily Telegraph* has probably had as large an experience of concerts and concert-goers as any man on the press. No one living is better qualified than he to gauge the intelligence of the public in matters musical. Does he seriously believe that the average audiences at the Birmingham Festival either know or care enough about additional accompaniments to stop away in numbers sufficient to make a difference of nearly £500 in the receipts, when a favourite work like the *Messiah* is given, merely because a version was performed which, as I showed last month, is much nearer to Handel's text than that usually heard? I will not insult the critic's intelligence by supposing for a moment that he believes anything so absurd. If, however, the cause were really what the writer chooses to suggest, it would prove, if it proved anything at all, that the public resented the restoration of Handel's text; for nobody who heard Franz's accompaniments, as I did in 1885, could have the least doubt as to whether they or Mozart's, as usually given, more nearly represented the composer's original ideas.

Another remarkable statement in this paragraph is that Mozart's accompaniments are accepted "for the sake of the illustrious master who made them." We live and learn. I had always been under the impression that they were accepted because additional accompaniments of some kind are an absolute necessity, and Mozart's were the best available. But I wish to ask the critic on what grounds he tolerated Costa's additional accompaniments. I have been a regular reader of the *Daily Telegraph* for nearly thirty years, but I never saw Costa accused, in its columns, of "impertinence," "meddling and muddling," or "bringing Handel up to date," though the Neapolitan conductor was unquestionably guilty of all these offences. Were his additions also accepted "for the sake of the illustrious master who made them"?

I have said that till now the charges made against Franz have been neither substantiated nor withdrawn. A paragraph has, however, appeared in the *Daily Telegraph* of April 17th, evidently intended as a reply to my article. It runs as follows:—

"The approach of the Birmingham Festival, and the fact that its conductor, Mr. Richter, has handed the *Messiah* over to the chorus-master, Mr. Stockton [Stockley], have had the effect of reviving discussion concerning additional accompaniments in general, and, in particular, those which Robert Franz has introduced into his edition of the *Messiah*. Our own opinion upon the matter has, from time to time, been frankly expressed, and remains unchanged. We are of those who would at all costs enforce respect for a composer's rights in his own work, including the right to have his ideas presented as he meant them to be. It is unfortunate for the masters of music that, unlike the painter and the sculptor, they need a medium between themselves and the public, and are, accordingly, at the mercy of everybody who thinks he can improve upon their utterance, or make it more acceptable to modern ears. This can only be rendered innocuous by steadily contending for the purity of a composer's text, and we are glad to perceive, when works by old masters are now presented, a growing regard for their integrity, and a corresponding abatement of the craze for bringing them 'up to date.' While recognizing the beauties of the accompaniments which Mozart added to the *Messiah*, we regret that he was tempted to write them. Under cover of his high authority and example, all sorts of people, qualified and unqualified, have seized upon antique masterpieces, eager to connect therewith their comparatively undistinguished names. It is time this Vandalism, in the disguise of artistic expediency, were ended, since, if it continue, the amateur of the future will have his work cut out to distinguish the warp of Handel or Bach from the woof of Brown, Jones, or Robinson."

Let it be first noticed, with respect to the above paragraph, that the charges made on March 6th, against Franz, of "meddling and muddling," and "bringing Handel up to date," are not attempted to be proved—a task, indeed, far beyond the writer's strength,—neither are they withdrawn; they are simply reiterated by the words "Our own opinion . . . remains unchanged." My readers must form their own estimate of the value of an opinion maintained in the face of such evidence as I brought forward last month. But this is not all. A careful reading of the above paragraph forces us almost irresistibly to the conviction that its writer *does not know Franz's score at all!* He says that he is "glad to perceive when works by the old masters are now presented, a growing regard for their integrity, and a corresponding abatement of the craze for bringing them 'up to date.'" This sentence puts its writer into a most awkward dilemma. Of two things, one:—Either he does know Franz's score, or he does not know it. If he does know it, it certainly must have rejoiced his heart to observe the "growing regard for the integrity" of the text to be found in the various passages pointed out by me last month. He cannot possibly have failed to notice, if he studied the score at all, how many excrescences were removed, and in how many places Handel's text had been restored. In that case, how dares he accuse Franz of "impertinence," "meddling and muddling," and bringing Handel "up to date"? And, if he does not know the score, the case is infinitely worse; for then he stands convicted of an unprovoked and unjustifiable attack on a man with whose work he is unacquainted.

It will be seen that the whole paragraph is a tirade

against additional accompaniments of any kind. The writer claims for the composer "the right to have his ideas presented as he meant them to be." Can he really be so totally ignorant of what he is talking about as not to be aware that it is *absolutely impossible*, in the present day, for Handel's works to be heard "as he meant them to be"? Does he realize what is implied by this? Let me enumerate a few, and only a few, of the insuperable difficulties in the way.

First and foremost is the question of the pitch. It is a perfectly well-known fact that in Handel's time this was very nearly, if not quite, a semitone lower than at present, and this difference entirely alters the character of the music. At our present pitch, Handel's ideas are no more "presented as he meant them to be" than one of Beethoven's symphonies or Mendelssohn's oratorios would be were it performed throughout a semitone higher than written. It has been suggested that this difficulty might be overcome by transposing a semitone downwards; but this suggestion shows utter want of acquaintance with the subject. Every musician knows that the effect in the orchestra of a piece in the key of D flat, is entirely different from that of one in the key of D, especially on the stringed instruments, to say nothing of the many cases in which Handel has used the low G of the violins (e.g., in "Glory to God," in the *Messiah*, or, "And with the blast of Thy nostrils," in *Israel*), where a very important note would have to be transposed an octave higher, and the whole effect of the music utterly ruined. How does the critic propose to get over this difficulty? But, further, we must also restore the old unequal temperament, with its perfect major thirds, which was in general use in this country till within the last thirty or forty years. I remember, as recently as 1860, being organist at a church where the organ was tuned in this way, and the effect of the chords of A flat or D flat, played on that instrument, was something excruciating. But this system was universally employed in Handel's time; and if we want to realize his effects, we must return to it. The result in such a chorus as "Surely He hath borne our griefs," would be, for our ears accustomed to equal temperament, simply unendurable.

It would be also necessary to restore the balance of Handel's orchestra. So far as numbers are concerned, there would be, in some cases, no insuperable difficulty in this; for the proportion of instruments which Handel used is well known. At the performance to which I referred last month, given at the Foundling Hospital just after Handel's death, and which the composer would have conducted had he lived, the band consisted of twelve violins, three violas, three violoncellos, two double basses, four oboes, four bassoons, two horns, two trumpets, kettledrums, and organ—a total of thirty-four instrumentalists. The proportions were approximately the same at the Handel Commemoration of 1784, twenty-five years only after the composer's death, when the traditions of his method of performance were still quite as fresh as those of the proper rendering of *Elijah* are to-day. There was one oboe to every three violins, or thereabouts, while there were nearly as many bassoons as there were violoncellos and double basses together. Apply this proportion to an average modern orchestra, containing probably twelve first and twelve second violins, and we shall require eight oboes. In London, at all events, there would be no difficulty in getting these; but it must be pointed out that, even if we get them, we still do not reproduce Handel's effects "as he meant them to be" for two reasons. In the first place the oboe is now played with quite a different reed from that used in the last century, the tone of which was much stronger, and also more harsh

and nasal, resembling that of the Tyrolese players on the *musette*, often to be heard in the streets; and secondly, the old oboes were far more imperfect in intonation, having only two keys, instead of about sixteen, and the semitones were therefore obtained by "cross-fingering," were often bad in quality, and perceptibly out of tune. The same thing applies to the flutes and bassoons. If we are to have Handel's music as he heard it, we must take the bad with the good.

Besides this, if we are to restore the original balance in Handel's music, we must do so with the chorus, as well as with the orchestra. At the Foundling performance of the *Messiah* already referred to, we find from the records of the Hospital, that against the thirty-four instrumentalists above enumerated, there were twenty-three singers, including the principals. The smallness of the chorus may have been exceptional, and due to special circumstances; I will, therefore, not argue from it. But we also find that at the 1784 Commemoration, which may fairly be taken as a model performance, the band numbered 250, and the singers 275. Will the advocates of Handel's music as he heard it, be prepared to return to these proportions? It is announced, that at the coming Birmingham Festival the chorus will consist of about 380 voices. To obtain the balance of parts of the 1784 performance, we should require a band of 345, including about forty oboes. For the Albert Hall choir, numbering nearly 1,000 voices, an orchestra of at least 800 or 900, including about 100 oboes, would be wanted; while, for the Handel Festival at the Crystal Palace, with 2,500 voices, we should require a monster orchestra of about 2,200, with about 250 oboes. Our enormous choirs are a purely modern English craze; and to obtain Handel's balance of tone "as he meant it to be," we must either increase our orchestras in the proportions I have given, or reduce the size of our choruses by about two-thirds. Which of these two courses will the critic of the *Daily Telegraph* recommend? Apart from any of the other points I have adduced, these figures are surely the *reductio ad absurdum* of the senseless cry for Handel's music as he heard it.

There is one more point on which I must briefly touch. In many passages of Handel's works, especially in the songs, the harmony is left incomplete, and was to be filled up on the harpsichord, or (more rarely) on the organ. How does the critic of the *Daily Telegraph* propose that we shall here have the master's ideas "presented as he meant them to be"? The restoration of the harpsichord was tried recently—at one of the Bach Society's concerts, if I remember right—and the effect was almost universally condemned. The tone of the modern orchestra has so changed, owing to improvements both in the instruments and in the playing, that it is probable that the harpsichord does not blend with it as it did with the orchestra of Handel's day. But even supposing that it does, how can we possibly ensure that the filling up of the harpsichord part is the same as regards the position of the chords (a very important matter) which Handel himself used? Either we must omit the harpsichord (or organ) part altogether, or we must fill it up somehow. If we adopt the former course, and leave the harmony bare, accompanying the voice only by the bass part written in the score, we are certainly not presenting Handel's ideas "as he meant them to be." This is proved by the fact of the basses being so often figured. If, on the other hand, the harmony be filled up—no matter by whom, it will not be by Handel himself—the principle of "additional accompaniments," however modest they may be, is conceded at once, and it becomes a question, not of whether, but of how they are to be written. The re-

marks of the *Daily Telegraph*, which we have quoted on this subject, clearly show, either the writer does not in the least understand the real issue, or that he is trying to draw a red herring across the trail, to avoid the necessity of either justifying or withdrawing his accusations against Franz.

The last sentence of his paragraph would seem to show that the former of these two explanations is the more correct, as well as the more charitable. Can the critic not see that if "the amateur of the future will have his work cut out to distinguish the warp of Handel or Bach from the woof of Brown, Jones, or Robinson," this is the highest praise that could possibly be given to Brown, Jones, or Robinson? They must have made their additions with the same reverent spirit of self-abnegation which distinguishes Robert Franz, if their work so closely resembles Handel's or Bach's that the amateur finds it difficult to distinguish between them. The fact is that the whole argument of the critic of the *Daily Telegraph* is founded on the utterly untenable assumptions that additional accompaniments can be dispensed with altogether, and that it is possible to reproduce Handel's works as they were given in his lifetime. I have shown in this article (as I did last month with regard to the charges against Franz) that the facts, which I challenge him to dispute, are against him. Will he blandly reply with the Frenchman, "So much the worse for the facts"?

The writing of this article has been far from a grateful task. I have known, and in spite of many differences of opinion, have highly esteemed the critic of the *Daily Telegraph* for many years; and only a keen sense of the injustice done to a great artist, and a strong feeling that the truth ought to be known, have induced me to enter into this discussion. Having done so, however, I intend to see the matter out. I therefore repeat the question which I put last month—this time addressing it directly to the critic of the *Daily Telegraph*, who can scarcely refuse to give a straightforward reply—Will he substantiate his charges against Franz, of "impertinence," "meddling and muddling," and bringing Handel "up to date"? If he cannot do this, will he withdraw them? Or does he prefer to remain under the stigma of having made accusations proved to be utterly unfounded, and of not being man enough to retract them?

It will be seen that I have directed my whole attention to the critic of the *Daily Telegraph*, and have said nothing about others who have taken the same line. I have done this because the gentleman in question, though not the sole, is by far the chief offender. The influence of his words, both with his colleagues on the press and with the public at large, is deservedly great, and I, therefore, thought it best to strike direct at the root of the mischief. It is very deeply to be regretted that one who has so sturdily upheld the cause of true art in this country, should, in an unguarded moment, have committed himself to the expression of opinions which must inevitably do him far more injury than they can possibly do Franz. Evidently, my answer to the *Daily Telegraph* equally answers the criticisms of other papers.

In conclusion let me say that I had, of course, no intention last month of accusing the whole of the press of taking part in the attack on Franz. Some have throughout the controversy done him full justice—conspicuously the musical critics of the *Academy* and the *Weekly Dispatch*. When I referred to "the whole pack being up and yelping," I was alluding to the fact that the very critics who were loudest in their denunciations of Franz, were the same men who were most tolerant of Costa's atrocities. Happily there are a few men, even in London, who have not defiled their garments. I can

only hope that these articles may have the effect of inducing others to range themselves on the side of truth and justice.

P.S.—While these lines are passing through the press, I have received a cutting from the *Birmingham Gazette*, in which the writer says that the charges against Franz "can be and have been substantiated." I have seen no attempt to substantiate them. Will the *Birmingham Gazette* kindly inform me where this has been done—certainly not by the critic of the *Daily Telegraph*, though the writer of the paragraph before me says that that critic "nobly maintains his position, being one of those who would at all costs enforce respect for a composer's rights in his own work, including the right to have his ideas presented as he meant them to be." This point I have fully dealt with in this article. The writer in the *Birmingham Gazette* would also like to learn from me, or from anyone, who wrote the trombone parts to "Lift up your heads," and some other choruses. I am sorry I cannot inform him; I only know that they are not in Franz's score, that I have often heard them under Costa (whether he wrote them all or not—I believe he is at least guilty of some of them), and that they are what I referred to when, in my first article, I spoke of the "senseless and vulgar additions of brass." Will the writer in the *Birmingham Gazette* also let us know, as he is so anxious to have Handel's ideas "presented as he meant them to be," whether he proposes to increase the band at the Birmingham Festival to 345 or to reduce the choir to 130. One or the other is absolutely necessary, if we are to restore the Handelian balance of tone. I am desired by the Editor of this paper to add that its columns are freely open to the writer in the *Birmingham Gazette*, if he wishes to substantiate the charges against Franz.

PORTRAIT SKETCHES FROM THE LIFE.

Edited by Biographicus Minor.

IV.—FRANÇOIS JOSEPH FÉTIS.

WHY should we follow the many whose curiosity is limited to a few classes of notabilities and notorieties? Is a musicologist's work that lives for centuries of less interest than the so-called creative artist's work that lives but for a day? Does not the man of intellect and learning who searches into the history and expounds the science and philosophy of an art rank higher than the often brainless players and singers, in reality mechanists rather than artists? A little consideration, I think, will lead doubters to admit that there may be as much genius and usefulness on the one as on the other side. Of course, dullards and incapables are plentiful among writers on music as among composers and executive artists, and all are an encumbrance of the earth, although the former class, because of its unaggressiveness, is perhaps less of a nuisance than the latter—a silent book cannot beset us like sounding voices and instruments.

The subject of the following portrait-sketch was a man of great power, and, in his peculiar walk, even a man of genius. That his biography could be made more interesting than those of most subjects of musical biographies (at least to all who do not feed exclusively on the sweets of anecdotes) may be gathered from what he himself relates about his life in his *Biographie universelle des Musiciens*.

François Joseph Fétis was born at Mons, in Belgium, on March 25th, 1784, his father being an organist, music-master, and conductor in that town. At a very early age he was able to read music, and got lessons on the violin, and, somewhat later, on the piano. The precocity of his musical talent is evident from his writing violin-

duets at the age of seven, a pianoforte concerto (which he played at an amateur concert) in his ninth year, and, before his fifteenth, a symphony, quartet, two concertos, a *Stabat Mater* for two choruses and two orchestras, &c. In 1800 he entered the Paris Conservatoire. Rey taught him harmony, and Boieldieu—afterwards Pradher—the piano. At Mons he had already studied Latin; now he began also the study of Italian and German. From 1803 to the middle of 1804 he travelled. German counterpoint and the German composers were the subjects of study to which he at this time specially devoted himself. But on his return to Paris he was also attracted by Italian opera buffa. Then he makes the acquaintance of Palestrina, and is fascinated by him. The study of the Italian theorists may be regarded as a natural consequence. In 1804, he and two partners venture to found a musical paper, of which, however, only a few numbers appear. He next plunges into the exploration of plain chant. A still more important event is to be reported of the year 1806—his marriage with a lady of great wealth. The status of amateur which he now assumed was, unfortunately for him, not of long duration, as the bankruptcy of a Paris merchant and bad speculations ruined the parents of his wife. He thus lost not only all, but more than all, for he made himself responsible for debts which troubled him for twenty-five years. Settling down in a country place in the Ardennes, he devoted himself for three years to the study of philosophy. In 1813 we find him as organist and teacher of singing and harmony at Douai, where he stayed till 1818, when he returned to Paris. During his residence at Douai he took up again the labours—commenced already in 1806—for his *Biographie universelle*, the publication of the first volume of which did not take place before 1826. To form an idea of his love of, and capacity for, work, we have only to note that he worked daily from sixteen to eighteen hours. In 1821, Fétis was appointed professor of composition at the Paris Conservatoire; in 1827 he founded the *Revue musicale*; in 1832 he gave historical concerts; and in the same year he was offered, and he accepted, the directorship of the Brussels Conservatoire, a post which he occupied with great ability, and which he retained till his death, on March 26th, 1871. His compositions are numerous, comprising operas, symphonies, masses, &c.; but his real achievements are his historical and theoretical books. The amount of work represented by them is truly colossal—in fact it seems incredible that one man should have accomplished so much. Only a few of his books can here be enumerated. The most valuable of them all is the *Biographie universelle des Musiciens et Bibliographie générale de la Musique*, eight volumes, the first edition of which appeared in 1835–1844, the second in 1860–1865. Next I shall mention the *Traité complet de la Théorie et de la Pratique de l'Harmonie* (1844), and the *Traité de la Fugue et du Contrepoint* (in 1825 and in 1846). The *Histoire de Musique* (5 volumes, 1869–1875) stops short in the fifteenth century, death preventing the author from completing it. Of the remaining works, the following are specially noteworthy:—*Antoine Stradivari . . . précédé de recherches historiques et critiques sur l'origine et les transformations des instruments à archet et d'une notice sur François Tourte* (1856); *Notice biographique de Niccolò Paganini, suivie de l'analyse de ses ouvrages, et précédée d'une esquisse de l'histoire du violon* (1851); and *La musique mise à la porte de tout le monde, exposé succinct de tout ce qui est nécessaire pour juger de cet art, et pour en parler sans l'avoir étudié* (1830).

Fétis' theoretical books are excellent. His history suffers from dictatorialness and too great rashness in the

drawing of conclusions; it has to be read with caution. Many hard and foolish things have been said of the *Biographie universelle*. To be sure there are many mistakes in it. Some, no doubt, might have been easily avoided. But how could a work of this kind, especially at that time, be faultless? The fact is, it is a marvellous monument of research, learning, and industry, and, up to the present, unsurpassed and unsupplanted.

Strictly speaking, I have only one portrait to present to the reader; but this is a most lifelike one. We owe it to Wilhelm Ambros, the German musical historian. Before unfolding it, I have, however, something else to show—something in the nature of caricatures, for which Hector Berlioz and Frederick Chopin are responsible.

The following quotation is from Berlioz's *Mémoires*, and forms part of an account of a performance of the monodrama *Lélio*, which took place at Paris on December 9th, 1832:—"This intimate drama" refers to the allusions in the work to Miss Smithson, his beloved one, who was present at the concert, and was supposed to understand what was meant. As to Fétis, every one who has consulted the *Biographie universelle* knows how frequently occur accusations of "incorrectness of style," even against the most supreme composers. This "incorrectness" was, however, often nothing worse than a deviation from his own style of writing.

"Whilst this intimate drama was being enacted in one part of the hall, another was being prepared in the opposite part—a drama in which the wounded vanity of a musical critic was going to play the principal rôle, and awaken in him a violent hatred, proofs of which he has given me, up to the moment when the feeling of his injustice towards an artist who had become a critic, and formidable enough in his turn, recommended to him a prudent reserve. The question is of M. Fétis and of a cutting apostrophe which was clearly addressed to him in one of the passages of the monodrama, and which an easily conceivable indignation had dictated to me.

"Among the resources I had to live on before my departure for Italy, I must reckon the correction of musical proofs. The editor Troupenas having given me to correct, among other works, the scores of Beethoven's symphonies, which M. Fétis had been commissioned to revise before me, I found these masterpieces loaded with the most insolent modifications bearing on the thought even of the author, and with annotations more presumptuous still. Everything that, in Beethoven's harmony, did not tally with the theory professed by M. Fétis was changed with an incredible assurance. As regards the holding-note of the clarinet on the E flat, above the chord of the

sixth $\begin{matrix} \text{B flat} \\ \text{F} \\ \text{D flat} \end{matrix}$ in the *Andante* of the symphony in C minor,

M. Fétis had even written on the margin of the score this naïve observation:—"This E flat is evidently an F: it is impossible that Beethoven should have committed so gross an error." In other words, It is impossible that a man like Beethoven should not be entirely at one with M. Fétis in his doctrines on harmony. Consequently M. Fétis had put an F in the place of the note so characteristic of Beethoven, thus destroying the obvious intention of this high holding-note, which does not occur on the F till farther on, and after having passed through the E natural, thus producing a little ascending chromatic progression and a *crescendo* of the most remarkable effect. Already irritated by other corrections of the same nature, which it is useless to mention, I felt myself exasperated by this one. 'What!' I said to myself; 'a French edition is brought out of the most marvellous instrumental compositions that human genius has ever produced, and, because

it entered into the editor's head to associate with himself as assistant a professor intoxicated with his own merit, and who does not progress any more in the narrow circle of his theories than does a squirrel in its revolving cage, it is necessary that these monumental works should be expurgated, and that Beethoven should submit to *corrections* like the humblest pupil of a harmony class! Certainly not! that shall not be!' I then went immediately to find Troupenas, and I said to him, 'M. Fétis insults Beethoven and good sense. His corrections are crimes. The E flat that he wishes to strike out in the *Andante* of the symphony in C minor is of a magical effect—it is famous in all the orchestras of Europe; the F of M. Fétis is a platitude. I warn you that I am going to denounce the inaccuracy of your edition and the doings of M. Fétis to all the musicians of the Société des Concerts, and of the Opéra, and that your professor will soon be treated as he deserves by those who respect genius and despise pretentious mediocrity.' I did not fail to do it. The news of these foolish profanations angered the Parisian artists, and the least furious was not Habeneck, although he also corrected Beethoven in another way, by suppressing, in the execution of the same symphony, an *entire repeat* of the finale and the *double-bass parts* at the beginning of the scherzo. The uproar was such that Troupenas was forced to make the corrections disappear, to re-establish the original text, and that M. Fétis believed it prudent to publish a great falsehood in his *Revue musicale*, by *denying* that the public report which accused him of having corrected Beethoven's symphonies had the least foundation.

"This first act of insubordination of a pupil who from the time of his first appearances had, nevertheless, been encouraged by M. Fétis, appeared so much the more unpardonable to the latter, that he saw in it, besides an evident tendency to musical heresy, an act of *ingratitude* . . .

"I was much more the enemy of Fétis than he was mine, and I could not, without shuddering with wrath, think of his attempt (ineffectual) on Beethoven. I did not forget it in composing the literary part of the monodrama, and here is what I put in the mouth of *Lélio* in one of the monologues of this work:—"But the most cruel enemies of genius are these sad inhabitants of the temple of Routine, fanatical priests who would sacrifice to their stupid goddess the most sublime new ideas, if it had ever been given to them to have any. These young theorists of twenty-four, living in the midst of an ocean of prejudices, and persuaded that the world ends with the shores of their island; these old libertines of all ages, who order music to caress them, to divert them, not admitting that the chaste muse may have a more noble mission; and especially these profaners who dare to lay hands on original works to make them undergo horrible mutilations which they call corrections and improvements, and for which they say much taste is required.* Curse on them! They commit a ridiculous outrage on art! They are like those vulgar birds that people our public gardens, arrogantly perch themselves on the most beautiful statues, and, when they have soiled the brow of Jupiter, the arm of Hercules, or the breast of Venus, strut along proud and satisfied, as if they had just laid a golden egg.'

"At the last words of this tirade, the bursts of laughter and applause were so much the more violent that the greater number of the artists of the orchestra and a part of the audience understood the allusion; and that Bocage, in saying *much taste is required*, mimicked the sweetness

* This expression I gathered from Fétis' own mouth.

language of Fétis very nicely. Now, Fétis, very conspicuous on the balcony, was present at this concert. He thus received all my volleys close at hand. It is useless to relate now his fury, and with what enraged hatred he honoured me from that day forward; the reader will easily imagine it."

Chopin's mention of Fétis occurs in a letter to his master Elsner, written on December 14th, 1831. The passage runs thus:—

"Fétis, whom I know, and from whom one can learn much, lives outside the town, and comes to Paris only to give his lessons. They say he is obliged to do this because his debts are greater than the profits from his *Revue musicale*. He is sometimes in danger of making intimate acquaintance with the debtors' prison. You must know that, according to the law of the country, a debtor can only be arrested in his dwelling. Fétis has, therefore, left the town, and lives in the neighbourhood of Paris, nobody knows where."

Ambros' excellent portrait of Fétis forms part of an essay, the whole of which we recommend to the reader, and which he will find in the author's *Bunte Blätter* (Leipzig: F. E. C. Leuckart):—

"With Fétis died the patriarch of musico-historical learning. To him who knew the old man, who lived to the ripe age of eighty-seven, he may at times have appeared like an Epimenides wandering about among great-grandchildren; one might have credited him with having sat on the form at school with the masters Johannes Okeghem and Jacobus Hobrecht. Yet, be it understood, his personal appearance, his whole nature, speech, and writing gave by no means the impression of the antiquated, the grey, the decrepit, not the impression of the 'vision wandering by day,' to which Sophocles once compared an aged man. Fétis had a thick-set, powerful form, hardly bowed by age, his half-bald head seemed as if hammered out of iron. Beneath a powerfully built brow which reminded one of those of the antique Roman busts, where this part of the body governs the rest, and indicates the most acute intellect, allied with energy of character, flashed two deep, dark eyes with somewhat sombre fire, which gave to their glance something almost threatening and uncanny; in the head, which mostly inclined forwards, they rose to that 'angle of forty-five degrees which is the most effective for bow-shots and glances,' as Jean Paul once said; because of this, they assumed the expression of a sharp, severe, and not exactly very benevolent scrutiny. The other features of the face seemed as if they were compressed; as 'special mark' (as it is called in passports), a large wart made itself conspicuous by the side of the nose, which, without being in the least unsightly, yet in no way enhanced the pleasantness of the physiognomy. He who knows the head of the old Florentine painter Fra Filippo Lippi, how the latter has introduced his portrait on the painting of his 'Coronation of the Virgin' with the inscription, '*iste perfectus opus*,' also a head that one thinks might in an emergency be used with success as a battering-ram, will approximately know how Fétis looked. Also in the demeanour of the old gentleman there flashed everywhere a fire which was only restrained by a genuine old-French politeness of demeanour that softened the whole nature of the man. Thus Fétis always expressed himself in conversation in a stately way, in an earnest, half-subdued tone, with delicate choice of expression, and with a certain *numerus oratorius*: if a shorthand writer had taken down his words for the press, there would have been hardly anything to alter or to improve afterwards. But through all this calmness and stateliness one felt very well that his speech could, on occasion, also storm and

rage. If Fétis was listening to classical music, he was all strained attention, he might, perhaps, also at times smile, and this smile then gave to the severe, iron-like face something peculiarly attractive—it was as though the glorifying gold of evening sunlight glimmered on steep, rugged crags."

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 29.)

VOL. V.*

NO. 23, Toccata and Fugue in F major:—

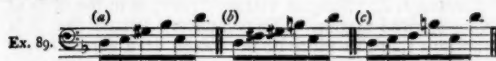


This is included, in the B—G, Vol. XV., among the Preludes and Fugues, being the fourth of the second set of six, and will be found on page 154 of the volume. In Peters it forms No. 2 of Vol. III. In the preface to this volume will be found an interesting note concerning the Toccata, of which, it may be added, no autograph was known. The seven manuscripts Dr. Griepenkerl collated displayed great differences, especially in the pedal part. This, as is known, goes up to the high *f*; most of the organs in Germany had no such compass, hence various expedients, and "cuts" to accommodate the piece to the instrument. Dr. Griepenkerl instances the abbreviations made by Krebs, and mentions similar copies in the possession of Reichardt, of Altenburg, and Siegfried Dehn (1799—1858), of Berlin. Dr. Rust had not only the manuscripts in the Berlin Library to consult, but in addition one, of the prelude (or Toccata), belonging to Pastor Schubring, and one, of the Fugue, inherited from the celebrated Royal Music-Director (Dessau), Friedrich Wilhelm Rust (1739—1796), the editor's grandfather. From these certain corrections were made; but the deviations in the three editions under comparison are very slight. The house of Peters (Leipzig) published a much earlier edition of the Toccata and Fugue in F than that edited by Dr. Griepenkerl; and a copy of it which fell into the hands of Robert Schumann did not escape remark. He detects mistakes in the canonic answer on the manual, and also finds where omissions occur in the pedal part. The paragraph, which is worth reading, will be found in the first volume of "Music and Musicians," p. 28, English edition. It is strange that no precise date can be given for what Spitta rightly terms "that truly gigantic Toccata in F." It may have been a later prelude to the fugue, one like others of his riper period, "so grand as almost to force the fugues into the background" (Spitta). It was known to Forkel, who places it as No. 10 in the thematic list given in his *Life of Bach*.

The first point of difference in Mr. Best's edition occurs on p. 333, fifth bar of the first line, middle stave, the quaver figure commencing with *f*, the *a*, a third above being a crotchet; in the other copies, the *f* is a crotchet, and the figure begins with *a*. On the recurrence of this passage, in C, inverted, p. 336, the same thing occurs, and here the B—G and Peters agree with Best, an inference that he is right in both. Page 334, l. 3, b. 1, pedal, the notes are *f* sharp (quaver), *g* (crotchet), and so in Peters; but, in a footnote, *g* alone is given as another reading. Rust rejects the *f* sharp

* Augener and Co. s Edition, No. 9,805.

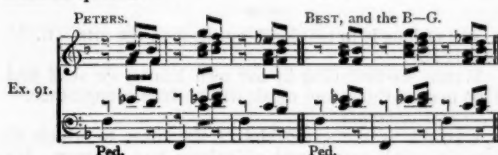
on the authority of the collective manuscripts. Page 336, l. 1, b. 2, middle, the last note *f*, is, in Peters, *♭* above. Page 341, l. 1, b. 5, treble, the third note, *♭*, is marked natural, and in the next bar, middle, the *c* is similarly treated. The Peters edition agrees in both cases, but Rust, considering the MSS. better guides, leaves the *♭* flat, and marks the *c* sharp, making the harmonic minor scale. Page 342, l. 3, b. 6, last chord, treble, *e*, *a* in Best, and the same in Peters; in the B—G, *e*, *g*. Page 343, l. 3, b. 2, the middle stave reads as (*a*) in Best, as (*♭*) in Peters, and as (*c*) in the B—G:—



Dr. Rust bases his reading on the MSS. 277, and 290 in the Berlin Library, and on Schubring's copy. There is another difference between Best and Peters in the arrangement of the chords on p. 345, l. 1, b. 3 and 4, the B—G agreeing with Best:—



Reference to the previous sections of which this is a repetition will show which is right by analogy. The chord in the third bar, treble, third line of same page, has, in Best, only three notes; in the others a fourth, *c*, is added. In the second bar, middle, on p. 346, in Best there is only one note, *g*, on the third beat; in the others there is a chord, *g*, *d*. The pedal note, *e*, in the last bar of the second line, same page, is in Best and Peters natural; in the B—G it is marked flat. Page 347, l. 2, b. 2, the first chord has only two notes; in the others an *f* is added below. The last *♭* in b. 6, l. 2, p. 347, is marked natural; in the others it is flat; but in Peters there is a difference in the three preceding bars, which must be quoted:—



These corrections are due to the sources quoted above. In the first chord treble, two bars after the last just cited, in Best and the B—G, the lowest note is *g* flat; in Peters it is *f*. Page 348, l. 2, b. 5, Best omits a *g* under the *♭*, third beat treble, that is found in the other editions.

In the fugue I have only found three minute points of difference. Page 352, l. 1, b. 5, the *c*, second voice, is natural; in Peters it is sharp. In the next bar, also second voice, the last note, *♭*, is marked natural in the other editions. Page 353, l. 2, last bar, treble, the *e* is natural on the third and fourth beats; in Peters it is not so marked until the "trill" at the commencement of the next bar. Rust says that all the MSS. are in favour of his (and Mr. Best's) reading, and that ought to decide the point.

STEPHEN S. STRATTON.

(To be continued.)

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Piano-forte at the Royal College of Music, &c.

AN HISTORICAL SKETCH (continued from page 82).

OF *Christian Gottlieb Neefe*, the excellent musician and worthy teacher of Beethoven in Bonn, we have a concerto for piano and violin (with orchestral accompaniment), twelve solo sonatas (Leipzig, 1772), six "new" sonatas with variations (1774), a fantasia, variations, and six sonatas with violin. As Neefe was a highly educated, thinking, and refined musician, it would be of great interest to have (through new editions) an opportunity to become acquainted with his piano-works. All his contemporaries speak with respect of Neefe as a man and musician. He was born in 1748 at Chemnitz (Saxony), and died in 1798 at Dessau. *Leopold Kotzeluch* (Koželuch), born in 1748 at Wellworn (Bohemia), was a very prolific, and in his time fashionable and popular, composer. He wrote between forty and fifty concertos, of which thirteen were published, about eighty trios, forty sonatas, about fourteen duet sonatas for two performers, and a great quantity of smaller pieces. His pieces are well constructed, but very shallow, and therefore uninteresting. The well-known Abbé *Georg Joseph Vogler*, born in 1749 at Würzburg—he died in 1814 at Darmstadt—was a pupil of Padre Martini and Valotti (1697-1780), and the teacher of Carl Maria von Weber, Giacomo Meyerbeer, and the Vienna organist Johann Gänsbacher (1788-1844). His contributions to the literature of piano music are concertos (symphonies), the sonata curiously called "Der eheliche Zwist" ("The Matrimonial Quarrel"), with accompaniment of a string quartet, "Polymelos, ou caractère de musique de différentes nations" (also with quartet accompaniment), six sonatas for two pianos, easy pieces, variations and preludes for organ or piano. Vogler is better known as a dramatic composer, theorist, and organist. As the latter, he was dreaded, for he liked to alter the best organs in order to be enabled to use them for the purpose of performing "thunderstorms," "bird" concertos, &c. Indeed, Vogler enjoys more the reputation of an erratic composer and charlatan than of a great artist. Mozart's opinion of Vogler was not a favourable one. Of the Alsatian, *Johann Friedrich Edelmann*—he was born in 1749 at Strassburg, and executed in 1794 in Paris—not much is known, except that he wrote concertos, a piano quartet, trios, sonatas with violin and solo sonatas, all of which were published in Paris. Edelmann's daughter is mentioned as an excellent pianist. Abbé *Johann Franz Xaver Sterkel*—born in 1750 at Würzburg (he died in 1817 at Mayence on the Rhine)—was a brilliant performer, who wrote about six concertos, nearly thirty trios, seven solo sonatas, and a good many smaller pieces, some of which ("Rondo comique") enjoyed a considerable popularity. *Johann Samuel Schröter*—born in 1750 at Warsaw, died in 1788 in London, where he lived since 1774—was considered one of the best executants of his time. His compositions for the piano consist of about twenty concertos, three quintets, sonatas with accompaniment, nine solo sonatas, and a fantasia called "La Bataille." Emanuel Bach's pupil, *Nicolaus Joseph Hüllmandel*—born in 1751 at Strassburg, settled in Paris, where he died

in 1823—wrote six sonatas (trios?) for clavecin, violin, and violoncello; sonatas for clavecin and violin and solo sonatas. His pieces are well written, and deserve the popularity they once enjoyed. We now come to one of the most influential composers for the piano, to *Muzio Clementi*. Born in 1752 at Rome, he died in 1832 at his country house in Evesham (Worcestershire). Clementi has been often called the founder of the modern school of pianoforte playing, and he deserves fully and completely this honourable epithet. Not only was he an extraordinarily gifted and original composer, but he was a thinking, perhaps a little too speculative an artist. His principal aim was more immediately to develop the technical direction of pianoforte playing than to exhibit merely the beauty and charm of pianoforte compositions. Not that it could be asserted that Clementi has in a single instance overlooked or forgotten the importance of the rules of composition, or that he wrote in an extravagant or eccentric style; on the contrary, he might rather be reproached for too great a sobriety of sentiment. Clementi holds a unique position; he wrote *only* for the piano, for those few symphonies count for nothing which he composed when he was already 58 years old, and when he had written almost all his celebrated sonatas; and therefore it may be said that the piano was his only medium of expression, and the one chosen exponent of his activity as a composer. The piano was therefore everything to Clementi, and to the keyboard he entrusted every idea that crossed his mind. Naturally, these ideas adapted themselves by degrees to the nature of the instrument, and thus his sonatas may with truth be called types of pianoforte compositions. Whilst Bach, Haydn, and Mozart had written for the voice and for the orchestra, and treated the clavecin (or piano) as only one of various engines for expressing musical thought, Clementi composed solely for the piano, and it is therefore not to be wondered that he invented effects, passages, figures, combinations, indeed that Columbus-like he discovered a new world on the pianoforte. It has been remarked that Couperin's tendency inclined more towards the fashionable than that of Rameau, who was a more earnest and serious artist; it has been mentioned that Paradies, Galuppi, Schobert, were not by any means so deep and thorough as Sebastian Bach: indeed, in every art two opposite tendencies show themselves most distinctly—the intellectual and the mechanical.

STEP III.

Kirchner, F. Op. 287, Valse-Caprice. The drawing-room valse, first introduced by Chopin, do not pretend to be used for actual dancing; they are mere trifles in the *form* and *time* of a valse—sometimes offering the performer a welcome opportunity to exhibit his technical cleverness. The present valse-caprice is fluent, elegant, and of considerable effect.

Haberbier, Ernst. "Près de la Source" (At the brook). This in England but little known composer, was an excellent pianist, born in 1813 at Königsberg; several of his compositions are highly original, in every instance they offer interesting matter. Thus we find in the above piece an elegant figure which, although it looks somewhat complicated, is after all easy to perform. The student will find it advantageous to play first each crotchet with both hands together, this process will assist him in becoming thoroughly acquainted with the melody and harmony; the supplementary figure will afterwards be a very easy matter.

Potjes, Édouard. Op. 19, "Bal champêtre" (Rustic ball), Suite de danses: 1. March; 2. Waltz; 3. Intermezzo ("The Dwarfs"); 4. Mazurka; 5. Polka; 6. Galop.

The whole collection is engaging and sure to give pleasure to amateurs. As a composition, pure and simple, No 3, the intermezzo, is by far the most interesting. The difficulty of the pieces is in not a single instance a great one.

Barnett, John Francis, Tarantelle (G minor), written in the true tarentella spirit, of which Rossini, Auber, and Döhler (Op. 39) have given us such splendid examples. Of but a very moderate difficulty of execution, Barnett's tarantelle sounds exceedingly effective and brilliant, and this merely owing to its innate freshness and natural animation.

Roeckel, J. L. "Song of Victory" (in F) is in the form of a very spirited march. The composer's remark that it is important that this piece be not taken at a faster *tempo* than that marked by the metronome is a very judicious one. Many a march loses its effect through being hurried. The aim of a good march is to ease the *marching* (but not the *running*) powers.

Field, John, "Midnight," Nocturne (better *Rondo*). This spirited, bright, unpretentious, yet at the same time, brilliant and highly effective rondo, is known under different names, they are "Twelve o'clock," "Noon," and "Midnight;" the performer will soon find out the reason for the various titles: at the end the clock strikes "twelve," but this effect, charming as it is, has its great difficulties, namely to possess such great independence of the fingers, that the strike of the clock is always the same, whilst the accompanying left hand and the elegant and tasteful figures entrusted to the right hand have to become softer and softer. It is said that the touch of the excellent pianist Field was so beautiful that he could dispense with the use of the pedal; whilst other persons relate that he suffered to such a degree from the gout in his legs, that he had not sufficient strength to press the pedals down; whatever record may be the right one, it is clear that the present rondo *gains* by the absence of pedal, for the graceful runs, broken chords, &c., demand the greatest possible clearness, accuracy, and transparency.

(To be continued.)

Our Magazine of Good Words.

WHAT love is to mankind, music is to the arts.—*C. M. von Weber.*

WHEN we find God in our own hearts, we shall find Him in everything, and music will be deep enough then.—*George Macdonald.*

UTILITY is the great idol of the time, to which all faculties shall serve, and all talents pay homage. On this coarse balance the intellectual merit of art has no weight, and, deprived of all encouragement, it disappears from the noisy market of the century. Even the philosophic spirit of investigation wrests from the imagination one province after another, and the boundaries of art are narrowed the more that science extends its limits.—*Schiller.*

MUSIC that will last with him is the best subjective definition that any one can give of good music.—*Edmund Gurney.*

IT is the idea which is everything to Beethoven, the work comes in the second place; the work is in the service of the idea, a means of making it triumph once more.—*W. von Lenz.*

TASTE is acquired by the habitual sight of great models.—*F. de Lasteyrie.*

THE aim of the pianist of the day is to astonish.

Would he not have everything to gain by wishing to give pleasure? But, no! the ephemeral success of the moment remains everything, and the *puffers* (forgive us the expression) having accustomed us to the puff, the puff has become a condition of the pianist's existence.—*W. von Lens.*

ART is not always recognised in the present. In fact most people prefer it *canned*! There are some individuals who are farther from the present than the earth from the fixed stars; and light may eventually reach their posterity.—*William Hunt.*

THE objection that one must not form a judgment on tones; that they must be absorbed by the ear with the quickness of lightning and be felt by the heart, because every artificial analysis diminishes the illusion; this objection loses all force when one considers that then it would likewise not be allowable to form a judgment on the subject of painting, the impressions of which are certainly just as transient as the impressions of music. Nevertheless, people read with rapture a Mengs, Hagedorn, Lippert, Fuseli, Addison, D'Argenville, Caylus, Winckelmann, Goethe, and Herder, on this and other fine arts.—*C. F. D. Schubart.*

I NEVER, through man's speech, received such knowledge of the mystery of godliness as flooded into me from Handel's *Messiah*.—*Author of "Gifts for Men."*

AN ear for music is a very different thing from a taste for music. I have no ear whatever. I could not sing an air to save my life; but I have the intensest delight in music, and can detect good from bad. Naldi, a good fellow, remarked to me once at a concert, that I did not seem much interested with a piece of Rossini's which had just been performed. I said it sounded to me like nonsense verses. But I could scarcely contain myself when a thing of Beethoven's followed.—*S. T. Coleridge.*

YOU can express the depth of all affections by dispositions of sound; you can give courage to the soldier, language to the lover, consolation to the mourner, more joy to the joyful, more humility to the devout.—*J. Ruskin.*

A KING OF SPAIN, who fancied he was very fond of music, amused himself with taking part in the quartets of Boccherini; but he could never keep up with the movement of the piece. One day when he was more than usually behind the other professors, the latter, dismayed at the confusion produced by the royal bow—behind time by three or four bars—were going to stop. "Go on," exclaimed the enthusiastic monarch, "I shall make up to you."—*H. Berlioz.*

Correspondence.

THE TEXT OF THE "MESSIAH."

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Having occasionally heard and seen slighting remarks on the additions of Robert Franz to the *Messiah*, and not having seen his score, it was with great pleasure that I read Mr. Prout's article in the current number of the MONTHLY MUSICAL RECORD. That Mr. Prout so thoroughly understands his subject makes me venture to ask his opinion as to Handel's intentions in several much-disputed instances:—

1. I recollect a conductor drilling his singers for a good half-hour on beginning the subject of "Behold the Lamb" with a quaver; they, in spite of all his care, using a semiquaver, which they remarked came more naturally. Was this conductor right?

2. Was it Handel's intention for the voices to sing *forte* in "For unto us a Child," depending on the gradual addition of parts up to "Wonderful," &c., for the effect produced (the accompaniments are marked *piano*, I believe), or did he intend to give the idea of people whispering one to another, that a child was born, and then shouting out his name at the top of their voices?

3. Does the direction *Da lontano*, in "Glory to God," refer to the whole of the parts, or to the trumpets only, or should the chorus be begun *piano* and be gradually worked up to bar 26?

4. Did not Handel on second thoughts intend "He was cut off," and "But Thou didst not leave," to be sung by a soprano? I think I remember seeing one of the later scores with the movement written in the soprano clef.

5. Is it probable that in the last phrase of "Thou shalt dash them," Handel has omitted an intended appoggiatura before the G sharp, and that the usual cadence with a ♯ followed by a ♯ on the dominant is intended? In a similar instance Chrysander has suggested such alteration (see page 157 of *Judas*, Germ. Handel Soc. Edit.).

6. Have singers any justification for treating the music to the words "liveth" and "body," in "I know that my Redeemer liveth," with appoggiaturas, on the principle used for feminine endings in recitatives? And should the same principle be observed in *accompanied* recitatives, for instance, at "dry land," "Nations," in "Thus saith the Lord"; and at "suddenly," in the recitative preceding "Glory to God"? Also what about singers using a syncopated beginning to "He shall feed His flock," which has recently become the fashion? Is not the remedy for the bad accent worse than the disease?

7. Mr. Prout mentions that Franz has restored Handel's original in "O Death, where is thy sting?" but did not Handel himself shorten it in the way it appears in Mozart's score? For my own part, I should like to have Mozart's additional accompaniments swept away, and parts more in keeping with Handel's figuring inserted.

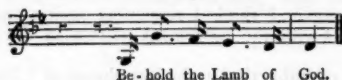
I once had the pleasure of hearing Mr. Prout's additional accompaniments to *Samson*, at a Leeds Festival (though why the recitatives were done with the violoncello's "melancholy scrape" I know not), and the reverence with which Handel's score was then treated shows that Mr. Prout would be just the man to give us a satisfactory score of the *Messiah*. As a commencement, Mr. Prout might arrange an edition of the oratorio, with the piano part founded on Handel's score (as there is no such thing before the public), the proper way of rendering the recitatives, dotted notes, &c., being included in the text; and foot notes and appendix, mentioning any later alteration which Handel may have made. Such an edition would be hailed with delight by myself, and (if I am a judge) by hundreds of other musicians who only want to be certain of Handel's original intentions to carry them out.—Yours faithfully,
ALARIC ESSON.

The editor of the MONTHLY MUSICAL RECORD has requested me to reply to the questions contained in the above letter; and I have much pleasure in doing so to the best of my ability. Some of the inquiries, however, can hardly be answered with absolute certainty. I take our correspondent's questions in the order in which they are propounded.

1. The correct reading of the opening phrase of "Behold the Lamb of God" is one of those points on which we have only tradition to guide us. Handel very seldom writes either a double-dotted note or a dotted rest; but, in many cases, it is morally certain that what is written as a quaver or semi-quaver, is intended to be

really only half that length. In an interesting series of articles on the text of the *Messiah*, which Mr. Cusins contributed to this journal in 1874, he refers to this very passage. I quote his words (MONTHLY MUSICAL RECORD, 1874, p. 32):—

"After considering this question of dotted notes very fully, I happened to mention it to Sir George Elvey, who placed in my hands an arrangement of the overture and choruses in *Messiah* for the organ, by Dr. Crotch, with which I was not acquainted. In that arrangement I find the overture printed with double dots, as above; the chorus "Behold the Lamb of God," thus:—



Be-hold the Lamb of God.

a reading to be earnestly recommended. . . . I am confident this is the right tradition, for it appears on the authority of Sir George Elvey, and his brother, the late Dr. Stephen Elvey, that Dr. Crotch had played all these movements with Dr. Randall, at Cambridge. Now Dr. Randall, as a chorister in the Chapel Royal, was the first person who sang the part of Esther in London, in 1731, and later on he was a viola player in Handel's orchestra, when his great oratorios were first given to the world. Surely Randall cannot have deceived Crotch."

It would, therefore, appear probable that the composer's intention here was to begin with a semiquaver; at the same time it can hardly be asserted that the conductor was *wrong* in adhering to the printed text, which is in accordance with Handel's autograph. A somewhat similar case is met with in the chorus "Surely He hath borne our griefs." I copy the opening bar from the facsimile of the autograph:—



That the first semiquaver of each group should here be played as a demisemiquaver, and preceded by a dotted semiquaver rest, is quite evident from the sixth bar, of which it will suffice to quote the commencement:—



Here, on the second crotchet, we have, in the second violin and viola, a demisemiquaver preceded by a dotted semiquaver; but, as Handel very seldom uses dotted rests, he writes the first note in the bass as a semiquaver. It is perfectly clear that the three notes of the chord must be sounded together. Both Mozart and Franz write the demisemiquaver here, with a dotted rest preceding it, throughout the chorus. Reasoning by analogy, we may infer that a similar reading is justifiable in "Behold the Lamb of God," though all the editions I have seen retain the quaver for the first note.

2. There is no indication in Handel's manuscript of any *pp* for the voices in "For unto us." The accompaniments are marked *piano*, and are therefore to be subordinate to the voices; but the "monthly nurse reading" (as it has been well called) in this chorus, is one of the many blessings for which English musicians have to thank Costa—the most unscrupulous Vandal who ever occupied a conductor's desk.

3. It is difficult to give a positive reply to this question. In the original manuscript, the original direction in the trumpet parts was "*in disparte*" (aside). This Handel erased, and substituted for it, "*Da lontano, e un poco piano*" ("From a distance, and rather soft"). From the fact that he marked a *piano* in the strings at the seventh bar, and, again, a *forte* at the tenth, when the opening passage is repeated, I am inclined to think that he meant the first bars to be *forte*, except in the trumpets, and that the gradual approach of the Heavenly Host is depicted in the violin passages of the preceding recitative. Had Handel intended the direction to apply to the whole orchestra and chorus, I think he would have written it above the score, instead of at the beginning of the staves for the two trumpets. This, however, is only a matter of personal opinion, and must be taken for what it is worth. Mr. Cusins, in his articles already referred to, takes the other view, and thinks the direction applies to all the parts.

4. We know from the notes on the copy of the score from which Handel conducted at Dublin, that the so-called "Passion music" was sometimes sung by a tenor, sometimes by a soprano. I do not know whether there is any direct evidence as to the music being divided at the same performance between two singers.

5. It is very probable that, not only in "Thou shalt dash them," but in many similar cases, an appoggiatura was introduced in the cadences. Dr. Chrysander, whose large acquaintance with Handel's music makes him an authority on the subject, frequently in his pianoforte arrangements introduces a $\frac{1}{2}$ progression at the end of the songs. Mozart and Franz give simply the dominant chord here; but Franz adds an appoggiatura A in the accompaniment, showing that he expects the singer to take the same note, as he certainly would not write A against G sharp of the voice.

6. The appoggiaturas in "I know that my Redeemer liveth" are traditional; but I am unable to give the authority for them. The same may be said of those in the accompanied recitatives about which our correspondent inquires. With regard to the syncopation in "He shall feed His flock," I quite agree that the remedy is worse than the disease. In this case I should adhere to Handel's text, and let the composer take the blame for the bad accent.

7. Since writing my article last month I have discovered that the "cut" in "O Death, where is thy sting?" was made subsequently to its first composition, by Handel himself. In giving it in its first form, however, Franz has shown his respect for the purity of the composer's text; for the only original source to which he had access was the facsimile of the autograph, in which the movement is found only in its unshortened form.

I thank our correspondent for his kind remarks on my edition of *Samson*, and with regard to the recitatives, would like to say that in my score I expressly wrote the accompaniment for *organ or piano*. Why they were not so performed, it is not for me to say. As to his suggestion that I should myself prepare an edition of the *Messiah*, I think it would be superfluous. An edition with Mozart's accompaniments arranged for the piano, has been published by Mr. W. T. Best; and the "Performing Edition,"

CORNELIUS GURLITT'S MORCEAUX MÉLODIEUX

pour deux Pianos à quatre mains.

Op. 174. N^o 6.

Moderato, tempo di Gavotta.

PIANO I. *f marcato*

PIANO II. *f marcato*

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a series of chords and single notes. The second system continues with similar patterns. The third system introduces a *cantabile* section, marked with a dotted line and a fermata. The fourth system also features a *cantabile* section, with a fermata and a final measure marked with a double bar line. The fifth system continues the *cantabile* section, with a fermata and a final measure marked with a double bar line. The sixth system concludes the piece with a final chord and a double bar line. Fingerings are indicated by numbers 1 through 5. The notation is in a standard musical style, with a focus on harmonic and melodic development.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains measures 1 through 4, featuring a melodic line with various ornaments and fingerings (e.g., 2, 5, 4, 3, 1, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The lower staff is in bass clef with the same key signature, providing harmonic support with chords and single notes.

The second system of musical notation continues the piece with measures 5 through 8. The upper staff shows a continuation of the melodic theme with more complex ornamentation and fingerings. The lower staff maintains the harmonic foundation with sustained chords and moving bass lines.

The third system of musical notation contains measures 9 through 12. The upper staff features a more active melodic line with frequent sixteenth-note patterns and various ornaments. The lower staff continues to provide harmonic support, with some measures featuring more complex chordal structures.

First system of musical notation, measures 1-8. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 9-16. Measures 9-12 are marked *ff* (fortissimo). The right hand has a melodic line with a trill in measure 10, and the left hand continues with a steady accompaniment.

Third system of musical notation, measures 17-24. Measures 17-20 are marked *ff*. The right hand features a melodic line with a trill in measure 18, and the left hand provides a harmonic accompaniment.

Fourth system of musical notation, measures 25-32. Measures 25-28 are marked *f* (forte). The right hand has a melodic line with a trill in measure 26, and the left hand continues with a steady accompaniment.

Fifth system of musical notation, measures 33-40. The right hand features a melodic line with a trill in measure 34, and the left hand provides a harmonic accompaniment.

now lying before me, edited by the late Sir George Macfarren, contains all the traditions as to the rendering of the recitatives, &c., above the text. Neither is there any difficulty as to a satisfactory orchestral version. All that is needed is to take Franz's score as a basis, cut away a few excrescences which I pointed out in my article last month, restore the usual version of "The trumpet shall sound," and write a more complete organ part, and we should have an edition which would satisfy all reasonable musicians.

EBENEZER PROUT.

OUR MUSIC PAGES.

THIS month brings a Gavotte, No. 6 from Cornelius Gurlitt's Op. 174, *Huit Morceaux mélodieux pour deux pianos à quatre mains*. It is an exquisite simple little thing, having the charm not of artful affectation, but of perfect naturalness, and the effectiveness not of technical display, but of thorough adaptation. Where there are two pianos and four hands the Gavotte will be welcome and give pleasure. Is not an amiable talent like Gurlitt's to be envied? Yes, and also to be gratefully acknowledged.

LETTER FROM LEIPZIG.

OPERA-GOERS here have just been afforded the pleasure of hearing Verdi's *Otello*. The work had been well rehearsed, and was splendidly "put on"; and, as a natural result, the performances have been attended by crowded audiences.

To those familiar with Verdi's earlier manner as exhibited in *Il Trovatore* and *Rigoletto*, *Otello* comes as a complete surprise. It contains no single example of a "set" melody, such as those which have perhaps immortalised the master, but everywhere the influence of the modern German method—in which dramatic fitness is the main thing, and melody a subsidiary consideration—seems dominant. The richness, originality, and refinement of the orchestration were the theme of universal admiration. Excellent indeed was the impersonation of Desdemona by Frau Baumann, and Herr Schelper made an admirable Iago.

At each of the last two chamber-music evenings we have heard a novelty. The Hilf, Unkenstein, Dameck, and Schröder party introduced the E flat Quartet by Dittersdorf and a new Piano Quartet, Op. 109, by Jadassohn. Their programme likewise included Beethoven's great Quartet in B flat. Herr Professor Dr. Reinecke was highly applauded for his share in the Jadassohn quartet, and several times recalled. At the last performance of the Brodsky combination a charming quartet of Haydn's in G was heard, and the new quintet of Brahms, in which Herr Sitt took the first viola part. Beethoven's Quartet in E flat supplied the familiar element. In Jadassohn's quartet the middle movements struck us as being the weakest; in Brahms' quintet they are on the contrary, the most interesting portions of the work.

A capital performance of Bach's *Matthew-Passion* was given on Good Friday at St. Thomas's. Dr. Reinecke conducted as usual, and there was a large audience. Chorus and orchestra acquitted themselves in fine style. The soloists were Frau Baumann, Fräulein Schmidlein, Herren Dierich, Schneider, and Leideritz.

The Leipzig public are always anxious to hear what is truest and noblest in music. This is evidenced by their regular thronging to the annual performances of the *Passion* music, and by their unwavering adherence to the Gewandhaus cause. At the last concert of the season Beethoven's Ninth Symphony was the chief item, the scheme including the overture "Leonora" No. 3, and the Elegiac Song for four voices and string orchestra. Dr. Reinecke has now reached the thirtieth year of his conductorship of these concerts. He was received with the greatest applause, as is customary at the end of the season.

There have been numerous extra concerts. But space forbids us to mention more than a few. Chief in importance was that

of the Sing-Academie, at which Schumann's *Faust* music came to a hearing, with military band accompaniment. It was not too successfully performed under these circumstances.

A certain Madame da Veiga has been displaying her remarkable talents as a harpist. She is a pupil of Godefroid, and treats the instrument in a singularly tuneful manner.

Herr Oppenheimer, a pianist, has shown himself to be a hopeful performer, with evident talent.

The examinations at the Conservatoire are just concluded. Mr. George Moon, of Plymouth, proved himself one of the best pianists the Conservatoire can boast of, and a composer of some promise. He played for his examination two graceful movements from a concerto of his own composing. Miss Birdie Vorburgh, from Clinton, Iowa, also distinguished herself in the piano examination. The orchestral class, conducted by Herr Kapellmeister Sitt, showed signs of careful training, especially by their rendering of Volkmann's difficult music to *Richard III.*

Reviews of New Music and New Editions.

The Dowie Dens o' Yarrow. Ballad Overture for Orchestra. Op. 6. By HAMISH MACCUNN. (Full score, Edition No. 7,002a; net, 5s. Pianoforte Duet, No. 8,573; net, 2s. 6d.) London: Augener & Co.

ALTHOUGH this work makes only now its appearance in print, it has been before the public for some time, and has firmly established its reputation. The beautiful old Scotch ballad, which Mr. MacCunn illustrates musically in his Op. 6, had already previously been charmingly illustrated by a great master of the pictorial art, Sir Noel Paton. The excerpts from the poem prefixed to the full score and the pianoforte arrangement show us at once what were the composer's intentions, which, moreover, are so clearly expressed in the music that even without the quotations no one acquainted with the ballad could be at a loss how to interpret what he hears. The programme may be briefly set forth as follows:—Two brothers-in-law "set a combat them between;" the wife tries to persuade her husband to stay at home, "my cruel brother will you betray," but in vain; on approaching the appointed place he finds nine adversaries instead of one; undaunted, however, he draws his sword:

"Four has he hurt, and five has slain,
On the bloody braes o' Yarrow,
Till that stubborn knight came him behind,
And ran his body thorough."

In the closing scene the wife finds her dead lord, and herself dies of a broken heart.

"She kissed his lips, she kaimed his hair,
As aft she had dune before, O;
And there wi' grief her heart did break
In the dowie dens o' Yarrow."

The opening movement is a march-like *Allegro comodo* in $\frac{4}{4}$ time, quiet at first, but becoming more passionate as it proceeds. It leads into a tender, beseeching, sweetly melodious *Lento* and *Andante con moto* in $\frac{3}{4}$ time. This is followed by a *Tempo primo*, by turns sombre, threatening, fierce, desperate, and finally mournful and ebbing. Through the slow middle movement sound to us the lines:

"O, stay at hame, my noble lord,
O, stay at hame, my marrow!"

and these:

"O, fare ye weel, my ladye gay!
O, fare ye weel, my Sarah!"

whilst we cannot fail to be impressed in the concluding section by the picturing of the tragic strife and cata-

strophe. The secret of Mr. MacCunn's success lies in the popularity of his style. Simplicity pervades his melody, harmony, form, and instrumentation. But the popularity of the composition does not prevent it from being artistic, nor the simplicity from being interesting. Or, in other words, the working out of the motives, whilst truly musicianly, does not degenerate into over-elaboration. The composer's gift of fresh and pleasing melody makes itself strikingly evident. And to all this has to be added his capacity of entering into the romantic spirit of his theme.

National Sonatinas for the pianoforte. (Nos. 4, 5, and 6.) By E. PAUER. London: Augener & Co.

THE present three easy National Sonatinas complete the advertised series, which we hope, however, Professor Pauer will continue. No. 4, *Italy*, begins with a sprightly *Allegretto*. As a second movement we get the Mariners' Hymn with variations. A lively *Allegro molto alla Tarantella* forms the concluding movement. In No. 5, *Wales*, the composer opens the sonatina with a theme with variations; follows this up with an *In tempo di minuetto*, and brings at the end a merry, nimble *Molto vivace*. The form of No. 6, *Ireland*, is again different. The first movement presents itself as a *Maestoso, in tempo di marcia*, in which the "Minstrel Boy" occupies the place of the trio. In the middle movement, *Lento con molto espressione*, the air of "As a beam o'er the face of the waters may glow" is first heard in its original simplicity, and afterwards floridly varied. A spirited gigue (*Molto vivace*) crowns the whole. All the three sonatinas are pleasing and tuneful, but as regards beauty of the melodies, Ireland carries off the prize over Italy and Wales.

Études mélodiques pour piano. Op. 193. Par A. LOESCHHORN. (Edition Nos. 6,554 and 6,555; each, net, 1s.) London: Augener & Co.

WE cannot recommend too warmly these studies of Loeschhorn's. They are the work of a genuine musician and an experienced teacher. As a composer, Loeschhorn proves himself in possession of innate and acquired precious qualities. He has imagination, and knows how to write. Both these qualifications are indispensable in really effective studies; for the former ensures the interest of the pupil, the latter educates his judgment, and one as well as the other develop his taste. There is an inexhaustible variety in these compositions, whether we look at them from the artistic or pedagogic point of view. Heart and hand, character and time, tune and figure, fingers and wrists, and right and left hand, receive equal attention. In short, as has already been said at the beginning, we cannot recommend Loeschhorn's studies too warmly.

Alpenblümchen (Alpine Floweret). Melody for the pianoforte. Op. 141. By ALBERT BIEHL. London: Augener & Co.

THE "Alpine Floweret" is a regular drawing-room piece, conventional but pretty, easy but effective. As it does not call for an interpretation, and cannot fail to find crowds of admirers, we may save ourselves the trouble of further enlarging on it.

Sonatina for pianoforte and violin. Op. 100. By IGNAZ LACHNER. (Edition No. 7,504; net, 1s. 4d.) London: Augener & Co.

PLAYERS of music for pianoforte and violin may be congratulated on this new acquisition. The Sonatina, which makes no exacting demands on their interpretative powers, is written with the natural ease and tunefulness, and with the harmonic purity and emotional serenity by

which Lachner's compositions are distinguished. It would be difficult to decide which of the three movements—the *Allegro vivace*, the *Tempo di minuetto*, or the *Allegro grazioso*—is the most insinuating.

Sonatinas for violin and pianoforte. Op. 88, Nos. 3 and 4. By F. KUHLAU. Revised and fingered by ÉMILE THOMAS. London: Augener & Co.

EVERY word written in the preceding notice of Lachner's Sonatina applies also to Kuhlau's Sonatinas. These composers are indeed kindred natures, two of those who do not gloomily meditate on the why of existence, and on our whence and whither. They do not seem to have suffered themselves, nor to have become aware of the sufferings of others. They never ask whether life is worth living. Life has been to one and is still to the other something to be enjoyed, not a subject of philosophical exercise. And who knows whether by taking this view and reflecting it in their art, they have not rendered their fellow creatures a greater service than many of the melancholy Titans have done!

Six Easy Pieces for violin and pianoforte by OSKAR RIEDING. London: Augener & Co.

THESE easy and also somewhat progressive pieces will prove useful in teaching. For the early stages of the tyro in the art of violin-playing there is still scarcity of really suitable material. Mr. Rieding evidently knows what is wanted, and understands how to supply it. He does not allow himself to be enticed away from the straightest and most level paths, at least as far as the violin part is concerned. The pieces are a Nocturne, an Impromptu, a Romance, a Tempo di Valse, a Polonaise, and an Air varié.

Variations on "Gott erhalte Franz den Kaiser." By JOSEPH HAYDN. Arranged for violin and pianoforte by ÉMILE THOMAS. London: Augener & Co.

IN saying that this is a well-done and effective arrangement for violin and pianoforte of Haydn's famous variations on the Austrian Hymn from the familiar string quartet, we have said all that need be said. Who has not heard them, or at least heard of them? And he who has heard them or heard of them, knows also their indescribable loveliness. Yes, we, his children, owe Papa Haydn a great debt for this and many other beautiful things.

Symphony in A major. By W. A. MOZART. Arranged for flute (or violin), two violins, viola, violoncello, and double bass, by GUSTAV JENSEN. (Edition No. 7,134; net, 1s.) London: Augener & Co.

PROFESSOR JENSEN'S latest arrangement for the above-mentioned instruments is one of Mozart's best early symphonies. Jahn describes it as "from beginning to end a play of serene humour and lovely grace," and as combining "gay animation with a noble bearing." We subscribe to this characterisation. Although the A major symphony does not yet reveal the unsurpassable mastery, emotional depth, and sublime idealism of the fully developed Mozart, it exhibits brilliantly many of the charming, sprightly, and amiable qualities of his genius.

Fantaisie sur un air original pour deux pianos. Op. 176. Par CORNELIUS GURLITT. London: Augener & Co.

HERR GURLITT has in this new duet for two pianos provided a piece rich in beautiful sonority, pleasing melodiousness, and happy brilliance. All these qualities are to be found in every one of its parts; but the sonority chiefly in the introductory *Allegro maestoso*, the me-

lousness chiefly in the theme (*Andantino*), and the brilliance chiefly in the rest of the composition, the fantasia on this theme.

Eight Children's Songs (Op. 91); and *Ten Children's Songs* (Op. 135). Tonic Sol-fa Notation. By C. REINECKE. (Edition No. 8,895 *a, b*; each, net, 4d.) London: Augener & Co.

THIS month we have the pleasure of signalling the publication of a Tonic Sol-fa edition of Reinecke's Op. 91 and 135, two collections of children's songs as charming as any other of the composer. The former contains eight songs—"The Mill," "Mamma's Birthday," "Mother's Birthday," "Rataplan," "The Barley-Brownie," "Sir Spring's Concert," "Christmas Hymn," and "How it looks in the Mill;" and the latter contains ten—"The Field-Daisy," "Mamma and the Baby," "The Fairy," "Barcarolle," "Good King Arthur," "Dancing Song," "Bluebell and the Flowers," "The Good Old Cock," "Snow-White," and "When Mother was ill." The excellent translation of the German words into English is by E. M. Traquair, the translation of the music from the Old into the Tonic Sol-fa notation is by W. G. McNaught.

Six Choruses by Sir Henry Bishop. Arranged for Two Female Voices, with Pianoforte Accompaniment by H. HEALE. (Edition No. 4,064; net, 1s.) London: Augener & Co.

THIS looks as if women were coming at last to their rights; and in this instance men will be generous enough not to grudge them a share in the pleasure of which they have had hitherto a monopoly. The "Six Choruses by Sir Henry Bishop," originally conceived for different executive forces, and here arranged for two female voices, are well written and very bright and tuneful. Their titles will suggest at once dear old friends—1, "Where is he now?" 2, "The Pilgrims;" 3, "Oh! Where do the Fairies hide their heads;" 4, "Hail to the Chief;" 5, "Hark! Apollo strikes the lyre;" and 6, "The Chough and Crow."

Questions and Exercises for the Use of Students. By F. DAVENPORT and J. PERCY BAKER. London: Longmans, Green and Co.

IF the object of examinations is to provide the greatest possible number of candidates with certificates, the many books published every year for the use of those desirous of passes and honours are a great boon. There may, however, be people who have a different opinion on this matter, who, not to betray worse heresies, may think that a thorough course of study is better than cram, a full treatise better than tips. The present little book of fifty pages does not belong to this class of objectionable publications. It asks only questions; and in doing so tests the student's knowledge and makes him acquainted with what he has to expect from the examiner. That some of the questions should be asked astonishes us; but the ideas which examiners have with regard to appropriateness are frequently peculiar. In fact, one is sometimes inclined to think that if the examiners themselves knew a little more about the matter in hand, they would put more reasonable questions—questions about the main points, not about odds and ends. But, returning to the publication before us, we will say in conclusion that the thing seems, as far as we have examined it, to be well done.

RECEIVED FOR REVIEW.

FROM:—J. CURWEN & SONS: (*Dudley Buck*), "Midnight Service;" (*E. A. Sydenham*), "Te Deum, set to Chants in varied form."—FORSYTH BROS.: (*C. Heins*), "Neath Shady Trees," "Fairy

Queen," Piano; (*R. Knight*), "Meditation," Piano; (*Harvey Lühr*), "Principia of Music;" (*G. Marsden*), "Marjorie," Piano; (*W. Popp*), "12 Characteristic Pieces, Nos. 1, 6, 9," Piano; (*Nicola von Wilm*), "Vier Clavierstücke," Piano.—LONDON MUSIC PUBLISHING CO.: (*C. F. Lloyd*), "Demon of the Whirling Wheel," Song; "Organist's Quarterly Journal, Parts 86, 87, 88, 89, Vol. XI.; (*H. W. Weston*), "Danse des Marionnettes," Piano.—"MAGAZINE OF MUSIC" OFFICE: (*H. A. Thompson*), "Lied des Haidekindes," Song.—METHVEN SIMPSON & CO.: (*K. de Dreux Kuns*), "Parting Words," Song; (*A. Longmuir*), "The Surge," Waltz.—MORLEY & CO.: (*R. Solda*), "Never Forget," Song.—MUSICAL CO-OPERATIVE ASSOCIATION: (*Alfred Bee*), "Camma," Violin and Piano; (*P. Hotspur*), "Camma Valse," Piano.—NOVELLO, EWER & CO.: (*J. M. Crummett*), "Christ is Risen," Anthem; (*M. A. Dodd*), "Pastorella," Song; (*R. E. Gaye*), "Great is the Lord," Anthem; (*E. V. Hall*), "Christ the Lord is risen to-day," Anthem; "Seven Offertory Sentences;" "Album of English Song, No. 4, James Hook;" (*W. Johnson*), "He hath made the Earth," Anthem; (*M. Kennedy*), "Home! Sweet Moon!—Cammus Serenade," Song; (*Mendelssohn*), "7 Marches," Piano Duet; "Parish Choir Book, Nos. 63, 70, 73, 74;" "Short Anthems, Nos. 28, 29;" (*F. Piskett*), "Loving yet Lost," Song; (*W. H. Stables*), "Magnificat in D;" (*A. Toop*), "Four Settings of the Kyrie Eleison;" (*T. Tunbridge*), "Te Deum laudamus, in D;" (*J. H. Wallis*), "Te Deum laudamus, in C;" (*J. E. West*), "Magnificat and Nunc Dimittis."—F. PECK: (*S. C. Ridley*), "O Summer Seas," Song.—PITMAN: (*Dr. T. L. Fowle*), "Rest, take thy Rest," Funeral Hymn.—SAMPSON LOW & CO.: "The Early English Music Magazine, January, February, and March Nos.—T. & J. SHARP: (*F. Pascall*), "Bethesda," Sacred Song.—C. SIMON, Berlin: (*C. Bürgel*), "Auf der Puszta," Piano; (*A. Erickson*), "Toccata," Piano; (*J. Hiller*), "Prestissimo," Piano; (*P. Hoppe*), "Polonaise," Violin and Piano; (*L. Mendelssohn*), "Zwei Geschichten am Klavier;" (*A. Ore*), "Romanze," Piano; (*T. Rehbaum*), "Paraphrase über Beethoven's Mondscheinsonate," Violin and Piano; (*A. Reinhard*), "Gedenkblätter," Piano; (*H. Schröder*), "Meditation über J. S. Bach's 2tes Präludium," 2 Violins and Piano; (*E. Schults*), "Drei Rondinos, No. 1, 2," 2 Pianos; (*R. Schults-Heynats*), "Vielliebchen Ständchen," Piano Solo (or Duet) and small Orchestra.—STEINGRÄBER EDITION: "Altmeister des Klavierspiels," Band 2; (*Field*), "Nocturnes and Cavatine, Reviens," Piano.—WEEKES & CO.: (*A. Bartlett*), "Dolly," Song; (*G. R. Ceiley*), "Dream-Singing," Song; (*C. Edwards*), "Te Deum laudamus," Chant setting in C; "This is the Day," Easter Anthem; (*A. Esmond*), "St. Agnes' Eve," Song; (*R. Farrell*), "Pater Noster;" (*E. Farries*), "Love's Broken Spell," Song; (*G. Fowles*), "The Golden Harp," Piano; (*J. Grieg*), "The Tear of Repentance," Monologue; (*F. A. Jarvis*), "Service of Holy Communion;" (*C. W. Jordan*), "Come unto Me, ye Weary," Vocal Duet; (*F. J. Karn*), "Magnificat and Nunc Dimittis;" (*L. Kingsmill*), "The Beloved of the Lord," Anthem; (*C. Lincoln*), "A Letter from afar," Song; (*T. Maas*), "Gavotte," Piano; (*F. Novara*), "The Hour of Night," Vocal Duet; (*J. M. Palmer*), "Hollyhock," Polka; "Moonlight," Valse; "Only just a Story," Song; "Nothing venture, nothing have," Song; (*E. St. Ange*), "Classical Gleanings, Nos. 1 to 12," Piano; "Marjorie," Polka; (*T. Ward*), "Lullaby," Piano; (*S. Weekes*), "Lullaby," Song.—WILLCOCKS & CO.: (*R. W. Pearse*), "The Cavalier," Song.—B. WILLIAMS: (*F. W. Senior*), "Parted," Song.—C. WOOLHOUSE: (*H. F. Sharpe*), "Pensée-Étude," Piano.

Operas and Concerts.

ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS deserves well of the musical public for the manner in which he places operas upon the stage, and for the liberality he displays in engaging admirable vocalists. His season commenced on April 6th with Gluck's *Orfeo*, which, under the brief season of Signor Lago, had won high approval owing to the grace and artistic skill with which Mlle. Giulia Ravogli rendered the hero. The calm grace and sweetness of Gluck's music would not perhaps be sufficiently exciting for modern audiences if it were less admirably interpreted, but Mlle. Ravogli sang it in a style that might, without exaggeration, be called classic, and in the beautiful air of the final scene, the audience, quite enraptured by the fine expression given to the melody, broke through all restraint and insisted upon hearing "Che farò" once more. It would have been ridiculous but

for the extremely artistic effort of the vocalist, who in her acting was also charming. Nothing could have been better than her acting in the "recognition" scene, where Orfeo seeks so mournfully for the lost Euridice, and the rapture displayed when she is at length found, may be pronounced one of the most beautiful examples of operatic art seen on the modern stage. Mlle. Giulia comprehends the self-control on the one hand and the passionate abandonment on the other which, contrasted and combined, give such interest to Greek acts. Her sister, Mlle. Sofia, was seen to advantage as Euridice, but, of course, the character does not give the vocalist such opportunities as Orpheus. Charming work was done by Mlle. Bauermeister as the God of Love. She had an awkward fall over some projecting scenery, but happily without serious consequences. Mlle. Palladino danced gracefully, and the band and chorus, if not quite as refined as could have been wished, did justice, as a whole, to the music, while the *mise en scène* was splendid. On the following day great interest was felt in the *début* of Miss Eames, the brilliant American vocalist who has won such favour in Paris. We are not surprised that the Parisians were delighted. They would have been so with a far worse singer who possessed the grace and good looks of the handsome young American lady. Miss Eames appeared in *Faust*, and her Marguerite may be spoken of as a great success. Her voice is a true and very fine soprano of ample range; at first she seemed not to have great volume of tone, but having since heard her several times we are inclined to think that timidity somewhat obscured her powers and prevented her doing herself complete justice. The audience at Covent Garden is also extremely cold, and will not at once accept a new comer, especially on a Parisian endorsement. But each time we have heard Miss Eames since, her success had increased. On this occasion Mlle. Guercia, from Madrid, was the Siebel, and did not make much impression. M. Maurel was the Mephisto. The general performance of the opera was excellent. On April 9th Mlle. Giulia Ravogli appeared as Carmen; she adopted a new reading altogether—a mistaken idea we think—and it was coldly received. If Carmen is anything, she is a wilful, capricious, reckless gipsy girl, heedless of her conduct, and giving way to the impulse of the moment. In Mlle. Ravogli's version, Carmen becomes quite sedate until towards the close of the opera, when the vocalist gave a fine burst of passion. But it was too long delayed and Mlle. Ravogli's Carmen will not, we think, be popular; her sister sang fairly well, and M. F. H. Celli appeared in place of M. Devoyod, as Escamillo. M. Celli, who had been successful when performing in English, found himself much tried with the Italian libretto. On the 18th *Lohengrin* was given for the first time this season and attracted an enormous audience. Miss Eames had not quite conquered her timidity, but she was charming as Elsa; Mlle. Giulia Ravogli, as Ortruda, being admirable. The reappearance of the brothers De Reszke was an important event; M. Jean de Reszke, as the hero, was superb. His "Address to the Swan" and *Lohengrin's* farewell touched all hearts and delighted all ears, while his picturesque appearance captivated every spectator with artistic taste. M. Édouard de Reszke was magnificent as the King. M. Maurel displayed his customary artistic gifts as Telramondo. The choral portions were well done. In the opera *Roméo et Juliette* the French libretto was used, and as Miss Eames had been accustomed to it in Paris, her success was complete. Such a charming Juliet has rarely been seen. She sang beautifully in the balcony scene. M. Jean de Reszke was an ideal Romeo. He sang and acted with such fire and expression as to call up a vision of Mario in the same part, with the advantage that M. de Reszke is in his prime, and possesses immense physical power as well as sweetness of tone. M. Édouard de Reszke was very fine as the Friar, Miss Agnes Janson was successful as Stephano. The other performers were competent but less striking. On Saturday, April 18th, Wagner's *Tannhäuser* proved one of the finest performances of the season. Madame Albani reappeared, and never has she sung the expressive music of the heroine with greater effect. Her Elisabeth is an exquisite creation. M. Maurel was excellent as Wolfram, singing the melody known in English as "O Star of Eve," with fine expression. Mlle. Sofia Ravogli represented Venus with effect. Signor Perotti did

himself credit as Tannhäuser. Signor Bevnigant did wonders with orchestra and chorus. The magnificent overture quite electrified the house; it was one of the greatest nights we can remember at Covent Garden. Performances of *La Traviata* and *Rigoletto* were given with Madame Albani as the heroine, and on Monday, April 27th, Meyerbeer's *Le Prophète* was revived.

ROYAL ENGLISH OPERA.

MR. D'OYLY CARTE will produce *Elaine* at the Royal English Opera, with Mr. Barton McGuckin in the character of Sir Lancelot. But that will not be until later in the season. Meanwhile there is a prospect of Wagner's *Flying Dutchman*, with Mr. Ludwig as the hero. If this should be produced, it will be played alternately with *Ivanhoe*, in the cast of which there are some changes. Miss Macintyre takes three weeks' rest, and Miss Lucille Hill undertakes her part. The success of Miss Hill was most decided. Her voice is excellent, and she displayed considerable gifts as an actress. Mr. Bispham, the American baritone, has been engaged.

ROYAL CHORAL SOCIETY.

Mors et Vita, of M. Gounod, was performed at the Albert Hall, on April 15th, in the presence of a very large audience. Dr. Mackenzie conducted the work in the absence of Mr. Barnby, and an excellent rendering was secured. *Mors et Vita* was not entirely satisfactory to the audience when first heard, because of its mixed style, but it appears to have gained in popularity, and it was more cordially greeted on this occasion. Madame Albani was the principal soprano, and sang finely. Mr. Edward Lloyd was also in capital voice and sang his best. Both of these artists were at the original performance at the Birmingham Festival, six years ago. Miss Hilda Wilson and Mr. Watkin Mills completed the quartet of vocalists, and it may be said that greater justice was never done to M. Gounod's composition, which, if it lacks the solidity we expect in a work of such character, has great charm of style and expression in some portions. *Mors et Vita*, like Verdi's *Requiem*, must be judged on its own merits and cannot be compared with others. The work done by the choir was admirable.

CRYSTAL PALACE CONCERTS.

DR. MACKENZIE'S *Dream of Jubal* was the chief item in the concert of April 4th. If not altogether free from blemishes in the performance, there was sufficient merit as a whole to give pleasure to the audience; and in the principal soprano music Madame Nordica was heard with delight. Her singing also of Gounod's "Plus grand dans son obscurité" was very fine. Mr. Iver McKay, Miss Hannah Jones, and Mr. Vernon F. Taylor, assisted, the last-named vocalists being from the Royal College of Music. Mr. Charles Fry recited the poem in an effective manner. At the concert on the 11th of April much interest was taken in the playing of Mr. Frederick Lamond, who chose the Concerto of Henselt in F minor, a work full of difficulty and only fitted for an adequate executant, but Mr. Lamond has often proved his capacity, and seldom more completely than in this instance. In another solo he was enthusiastically encored. Madame Valda, once a member of the Royal Italian Opera Company, sang extremely well. At the concert on the 18th the symphony of Berlioz, "Harold in Italy," was performed, and, as may be supposed, with due consideration for all the beautiful, and we may add, occasionally strange effects of the French composer's work. Weber's *Euryanthe* overture was also beautifully played by the Crystal Palace Orchestra, and a selection was given from Wagner's *Meistersinger*. Master Jean Gérardy played violoncello solos, being wonderfully successful in Goltermann's Concerto in A minor. The young player was heard at his very best at the Palace, and the audience gave him a most enthusiastic welcome. Miss Ada Patterson sang Spohr's "Rose softly blooming" gracefully. The annual benefit of Mr. Manns took place on Saturday, April 25th, when Schubert's unfinished Symphony, the overture to *Tannhäuser*, and *Benvenuto Cellini*

by Berlioz, were performed; also the "Vorspiel" from *Paris-fal*. A couple of pieces by Mr. John Francis Barnett, called *The Flowing Tide* and *Fairyland*, were given, and pleased the audience. Miss Adeline De Lara played a movement of Rubinstein's Concerto in D, and M. Ysaye Mendelssohn's Concerto for violin. Madame Nordica, Mrs. Hutchinson, and a new baritone, M. Baumann, sang. Mr. Manns was warmly cheered at the close.

PHILHARMONIC SOCIETY.

THIS society appeared to have regained its old prestige in the concert given on April 17th. The principal orchestral work was the fine Symphony of Schubert, No. 9. The band did it justice, and its fine melodious and expressive passages came out with a purity of tone and decision of style creditable to the Society, and promising well for the future. Sterndale Bennett's charming overture "Paradise and the Peri" was also exquisitely played. M. Paderewski was the soloist. He played the fourth Concerto of M. Saint-Saëns. It was a wonderful display of technical skill as well of charming style. M. Paderewski was applauded with the greatest enthusiasm. He gave also a waltz of Chopin. Altogether we seldom remember his exciting so much attention by his playing. Mr. Iver McKay sang "Il mio tesoro," and the "Preislied," but was not quite so successful as usual. Mr. Cowen must be commended without reserve for the pains he took with the orchestra. Band and conductor appeared to be in harmony, a consideration of great value. The conductor inspired his forces with confidence, and they followed his *baton* with good will.

MISCELLANEOUS CONCERTS.

MESSRS. WILLY HESS and Hugo Becker gave concerts on the Saturday afternoons, April 11th, 18th, and 25th, at St. James's Hall. Their violin and violoncello playing proved an attractive feature, and they were assisted by eminent vocalists, making a very agreeable series of concerts. At Mr. Percy Notcutt's concert on the 13th, at St. James's Hall, Miss Macintyre greatly distinguished herself in the scena "Casta Diva," from *Norma*. She was four times recalled to the platform. Mr. Ben Davies, Mr. Edward Lloyd, Mr. Norman Salmond, and Mr. Walter Clifford, were among the vocalists, and Mlle. Antoinette Trebelli sang brilliantly. The Strolling Players' Orchestral Society, on the 15th, gave a concert at St. James's Hall, and performed the *Faust* ballet music with good effect. The chief feature of the concert was, however, the appearance of Mr. Eugene Holliday, from the St. Petersburg Conservatoire, where he has been under the guidance of Rubinstein. Mr. Holliday was born in Russia of English parents, and bids fair to do credit to his country and to the teaching of his famous master. His touch is remarkably delicate and he has ample command of the keyboard. The Richter Concerts promise to surpass all the previous efforts in pecuniary success, as well as in artistic value. Great things are promised, and the subscription is already so large that each concert will bring a crowded audience. M. Boscovitz, at Steinway Hall, gave his auditors much enjoyment by playing many curious pieces, old and new. Some of his own compositions were cordially appreciated, and he played a musette, of Montclair, on a spinet of 1626, and Handel's "Harmonious Blacksmith," on a harpsichord of 1669; then, for an encore, gave, by way of contrast, the same piece on a modern pianoforte.

MISCELLANEOUS OPERATIC ITEMS.

MISS MARIE HALTON, an American soprano, famed in Paris, appeared at the Lyric Theatre in *La Cigale*, in place of Miss Geraldine Ulmar during her absence for the honeymoon. Miss Halton was very successful. Mr. Carrodus was warmly welcomed at the Royal Italian Opera again after his trip to the Cape of Good Hope, where his fine violin playing was appreciated as much as at home. Signor Bevigiani also had a hearty welcome when he reappeared in the Covent Garden orchestra. In comic opera there has not been much novelty, and English operatic doings have been confined to the provinces where, from time to time, we hear good accounts of the Carl

Rosa Company. The music of M. Wormser to the "opera without words," *L'Enfant Prodigue*, has pleased greatly. It is full of delicate fancy, and is frequently singularly appropriate to the subject. It is now performed in the evening at the Prince of Wales's theatre, so great has been the success of the novel work. The new comic opera for this theatre will be *The Wedding Eve*. The new comic opera for the Savoy, by Messrs. Dance and Solomon, will probably be called *The Nautch Girl*. It is nearly ready for production. Madame Minnie Hauk has been spending a few days in London. She will shortly commence a long musical tour in America.

Musical Notes.

AFTER several postponements, *Le Mage*, of which the words are by J. Richepin and the music by J. Massenet, took place at the Paris Opéra on the 16th of March. The most diverse opinions have been expressed, but all accounts tend to the conclusion that the work obtained a considerable success, although it is far from being a masterpiece of uniform excellence. "*Le Mage*," we read in *L'Art musical*, "diffère d'*Esclarmonde*, mais ne recommence pas le *Cid*. Ici, pas de *leitmotiv*; à peine quelques rappels de phrases, mais aussi pas de morceaux ni de ritournelles. *Le Mage* n'est pas un drame lyrique, la faute en remonte au poète; ce n'est pas davantage un opéra, mais une suite de peintures musicales, les unes exquises, les autres puissantes, plusieurs inégales ou gracieuses suivant l'occasion." *Le Ménestrel* makes remarks more polite in form than complimentary in substance. A translation would not do justice to the original words. "*Le Mage* est un opéra scientifique, où aucune règle de la pesanteur n'a certes été négligée. Nous l'aimons mieux rempli d'inspiration et d'idées neuves, mais il faut du moins constater ici un grand souci de la forme, une facture remarquable et une tenue de style peu ordinaire."

Les Folies Amoureuses, a three-act comic opera, the words by Leneka and Matrat, the music by Émile Pessard, was lately produced, without exciting much enthusiasm, at the Opéra-Comique.

ERNEST GUIRAUD is busy with the orchestration of his friend Léo Delibes's opera *Kassya*, which Carvalho, the new director of the Opéra-Comique, intends to mount next season.

ON April 20th Delibes's *Lakmé* reached at the Opéra-Comique its 100th performance. At the same house Mlle. Vuillaume made lately her first appearance in Gounod's *Mireille*.

F. SUPPÉ'S *Juanita*, with new words by Vanloo and Leterrier, has been splendidly mounted and successfully produced at the Folies-Dramatiques.

AT the Paris Hippodrome, *Néro*, a new pantomimic spectacle, with music by E. Lalo, was produced on the 28th of March. The composer did not sufficiently take into account the acoustical properties of a circus, and consequently much of his music was heard only as through a veil.

NOTEWORTHY items in the programmes of the Paris concerts: *Marine, étude symphonique*, by Georges Pfeiffer (Châtelet); *Sinfonietta*, by J. Raff (Société de musique de chambre); *Hylas, scène lyrique*, by Théodore Dubois (Société chorale d'amateurs); *Biblis*, symphonic poem by Massenet, the words by Georges Boyer; and *Saint François d'Assise*, for soli, chorus, and orchestra, by Charles Gounod (Société des concerts). Massenet's work, first performed in 1887, but only with pianoforte, by the Société chorale, is not distinguished by originality, it reminds strongly of Weber's *Preciosa*. The programme gave the following analysis of Gounod's new work. "Cette

composition est une sorte de diptyque musical. Elle comprend deux tableaux : 1° la contemplation extatique de saint François, entouré de ses religieux qui le pleurent, et accueilli dans le ciel par les anges. La première partie repose sur les deux principaux thèmes suivants (le premier thème est de deux mesures ; le second de quatre). La seconde partie comprend les adieux de saint François à ses religieux. Il bénit une dernière fois la ville d'Assise, et expire. Cette partie se termine par un chœur de voix célestes." M. Pougin says of the work that it is "d'un joli caractère, mais sans grande originalité, n'est guère autre chose qu'une sorte de cantate religieuse, conçue dans de modestes proportions."

ON Good Friday Th. Dubois's oratorio, *Les Sept Paroles du Christ*, was performed at four Paris churches.

THE Académie des Beaux-Arts has elected Ernest Guiraud to fill the place left vacant in its ranks by the death of Léo Delibes. The other candidates were Paladilhe, Joncières, and Pessard.

BESIDES Ritt and Gailhard, the present holders of the post, the following gentlemen have come forward as candidates for the direction of the Opéra : the musical critic Victor Wilder ; the journalist Émile Blavet ; the provincial managers Bertrand and Campocasso ; Porel, the manager of the Paris Odéon ; Calabresi and Stoumon, the managers of the Brussels La Monnaie ; Gunzbourg, the manager of the Nice and one of the St. Petersburg opera-houses. The choice has fallen on M. Bertrand.

THE production of *Lohengrin* at Bordeaux, on March 31st, proved a most brilliant success. Lamoureux, who was present at the second performance, is said to have remarked that he would mount the work again in Paris.

THE performances of Wagner's *Siegfried* have been resumed at Brussels.

CONCERTS at Berlin.—Kotzold's Choral Society, under Leo Zellner, gave among other things Traugott Heinrich's eight-part *Dornröschen*, Vierling's *Zigeunerlied*, Schumann's *Ungevises Licht*, and Max Stange's *Mailed*. Reinhold L. Herman brought to a hearing four movements from a suite of his for violin and piano, three songs, a pianoforte trio, and a concert-cantata, *Der Geiger von Gemünd*. Émile Sauret took leave of the Berlin public at the Popular Concert of the 18th of March, playing the F sharp minor Concerto by Ernst, and two compositions of his own, *Chant du Soir* and *Souvenir de Moscou*. The programme of a concert of the Berlin Liedertafel, under A. Zander, contained Vittoria's *Popule meus*, Spohr's *Gebet vor der Schlacht*, Schubert's *Der Entfernten*, and Reinhard Becker's seven-part *Abendglocken*. Georg and Lillian Henschel are reaping golden opinions. A concert in memory of the late Wilhelm Taubert comprised the following of the master's compositions : Entr'acte from *Phädra*, Symphony in C minor, songs, and fragments from the opera *Cesario*. Albert Becker produced on March 23rd his oratorio *Selig aus Gnade*, and the Credo from his B minor Mass. Fräulein Jetka Finkenstein sang at the second of her concerts with great success some songs of Mackenzie's. The Royal Orchestra gave at one of its concerts a performance of Beethoven's *Missa Solennis*. Two concerts of the well-schooled Russian singer, Mme. Eugénie Mrawina, and the less well-schooled, but talented, Swedish violinist, Mlle. Scotta, gave much pleasure. The playing and the compositions of the blind Hungarian Attila Horváth inspired the audience at his concert on the 7th of April with respect for the composer, and with admiration for the pianist. A concert under the direction of Mr. Arens contained nothing but American compositions : March from music to *Macbeth*, by Kelly ; *Scène orientale*, and *Intermezzo*, by Arthur Bird ; Symphonie Fantasia, by Arens ; *In den Bergen* (overture), by Foote ;

three movements from a *Rêverie pastorale* for flute, oboe, two horns, and strings, by Bush ; two movements from a suite, *Romeo und Juliet*, by Boise ; a serenade for stringed orchestra, by Herbert ; and three movements from the music to the *Tempest*, from Van der Stucken. The last of the Philharmonic concerts, under Bülow's direction, offered Gade's A minor, and Beethoven's C minor Symphony, and Brahms' D minor Concerto (played by D'Albert). Patti made her reappearance in Berlin on the 10th, and once more delighted her hearers. Stern's Choral Society, under Prof. Gernsheim's direction, gave a Beethoven concert, the programme of which comprised *The Ruins of Athens*, the G major Concerto, The Choral Fantasia, and the *Elegische Gesang*. The Joachim quartet concluded their performances for this season with Brahms' Op. 95, Beethoven's Op. 130, and Haydn's Op. 74.

BESIDES *Cavalleria Rusticana*, the intendant of the Berlin Opera House has acquired the right of performance of Cornelius's *Barber of Bagdad*, Berlioz's *Benvenuto Cellini*, and Weber-Mahler's *Die Drei Pintos*.

THIS year's meeting of the Allgemeine deutsche Musikverein will take place at Berlin in the last week of May and beginning of June, or, to be more exact, on May 31st and June 1st, 2nd, and 3rd. The choral and instrumental executants will consist of Stern's Choral Society under Professor Gernsheim, the Philharmonic Chorus under Siegfried Ochs, the Berlin Liedertafel under A. Zander, and the reinforced Philharmonic Orchestra. Among the soloists will be the Joachim-Quartet, the Rosé- (Vienna) Quartet, Eugène d'Albert, and Carl Halir. Among the compositions to be performed we find : Liszt's "Gran Mass," fragments from Berlioz's *Troyens*, Nicodé's symphonic ode, *Das Meer*, Bruckner's *Te Deum*, fragments from Cornelius-Lassen's *Gunloed*, *Hafis*, a cycle of songs for four solo voices, chorus and piano by Gernsheim, a fragment from an opera by D'Albert, a pianoforte concerto by Martucci, a serenade for small orchestra by Draeseke, and a violin concerto by Dvořák.

TWO Felix-Mendelssohn bursaries will be awarded on October 1st, each of 1,500 marks, one to a composer, the other to an executant.

HANS VON BÜLOW has been invited to conduct, this spring, ten concerts at Lisbon.

Loreley, a new opera in the Wagnerian style, the words of which are by G. Gurski, and the music by Hans Sommer, was well received at Brunswick.

FELIX WEINGARTNER, of Mannheim, has been engaged as Kapellmeister for five years at the Berlin Opera House ; Gustav Mahler, of Pesth, by director Pollini for Hamburg ; and Zumpe, of Hamburg, for Stuttgart.

KLEINMICHEL carried off with his *Pfeifer von Dusenbach*, produced at Hamburg, only a *succès d'estime*.

THE programme of the ninth Cologne Gürzenich concert contained a clever symphony by Adolf Samuel, and the lately discovered *Tantum ergo*, for solo, quartet, and chorus, by Schubert ; that of the tenth, Bach's B minor Mass, and one of Handel's *Concerti grossi*.

THE most important items of news from Vienna are the great success of Mascagni's *Cavalleria Rusticana* (March 20th), a concert of Adelina Patti (April 2nd), the 100th performance of Millöcker's *Der arme Jonathan*, and the production of the new ballet, *Rouge et Noir*, by J. Hassreiter, with pretty music by J. Bayer.

AN opera by a young Spaniard, Tomas Breton, lately produced at Prague, is now much talked of. It is entitled *Die Liebenden von Teruel*, and said to promise as successful a career as the victorious *Cavalleria Rusticana*.

GRIEG is occupied with a Peace Oratorio, for which Björnsterne Björnson has furnished him the libretto.

Johanna von Orleans is the title of a new work for soli, male chorus, and orchestra by Heinrich Hofmann.

MAX BRUCH's dramatic cantata, *Das Feuerkreuz*, was lately performed at a concert of the Cecilia Society of Karlsruhe.

KAPELLMEISTER SCHUCH met Mascagni at Naples, and heard parts from the Italian master's three new operas, now nearly finished—*The Rantzau*, *Friend Fritz*, and *Ratcliffe*. He expressed the wish to produce them first in Germany, and with German words, and, as composer and publisher (Sonzogno) had no objection, an agreement was made accordingly.

THE little town of Palestrina is preparing to erect a monument in honour of the great composer of the same name, who was born there. A committee has been formed for the purpose.

OF the students who gained by examination the dignity of Associate of the Royal College of Music, eighteen are ladies and seven gentlemen. Miss Lucy F. Higgs (Gloucester) and Miss Nellie C. Augener (Clapham) passed in two subjects. The unsuccessful candidates numbered twenty-two.

ROBERT BUCHANAN's *Marmion*, with music by A. C. Mackenzie, has been produced at Glasgow. The critics are hard on the playwright; the musician, on the other hand, gets off well.

A SUCCESSFUL performance of Mr. Henry Gadsby's *Cyclops* was given by the South London Musical Club at Brixton, on the 21st April.

APPLICANTS for the post of Professor of the Theory of Music in the University of Edinburgh, are invited to lodge with J. Christison, N.S., Secretary of the Edinburgh University Court, not later than Tuesday, the 30th of June next, fifteen copies of their application, and fifteen copies of any testimonials they may desire to present. One copy of the application should be signed. The election will take place in July.

THE Musical Guild announces four chamber concerts during May and June, to be given at the Kensington Town Hall. Among the newer works to be performed are Brahms' String Quintet, Henschel's String Quartet, C. Wood's Wind Quintet, and Emil Kreuz's Liebesbilder for tenor and piano.

DURING the last two months two new musical papers have been started, viz., *The Musical News*, a weekly, and *The British Musician*, a monthly paper.

"THE MONTHLY MUSICAL RECORD."

SUBSCRIPTIONS PER ANNUM (Free by Post):—

Postal Union (Europe and America) ...	2s. 6d.
Australia and Foreign Colonies ...	3s. 0d.

The Number of the "Monthly Musical Record" is 6,000 per month. This can be verified at MESSRS. CASSELL & COMPANY'S, the Printers, Belle Sauvage Yard, Ludgate Hill.

The Scale of Charges for Advertisements in reference to musical matters is as follows:—

PER PAGE	£5 0 0
8 IN. BY 3	2 16 0
4 IN. BY 3	1 10 0
2 IN. BY 3	0 16 0
1 IN. BY 3	0 9 0

Smaller Advertisements at the rate of 1s. per line.

Advertisements referring to musical matters are accepted only as far as there is room, or if the character of the advertisement admits of its publication in the "MONTHLY MUSICAL RECORD."

AUGENER & CO., 86, Newgate Street, London, E.C.

ABECEDARIAN (THE) IN PIANOFORTE

PLAYING.—Elementary Pianoforte School, arranged in easy steps leading from the first beginning up to the degree of difficulty of Clementi's 1st Sonatina in c:—

Part I. 17 Melodious Pianoforte Duets. The Treble (for £ s. d. the Pupil) within the compass of five notes. Crotchets only used; no rests 0 4 0

Part II. 10 Melodious Pianoforte Duets. The Bass (for the Pupil) within the compass of five notes. Duets 1 to 6, only crotchets and no rests. Duets 7 to 10, semibreves, minims, and crotchets used... .. 0 4 0

Part III. Introduction to the Rudiments of Music. Daily Exercises, Duets within the compass of five notes of different value, Airs and Melodies (in the Treble clef only) 0 4 0

Part IV. Daily Exercises. 14 Instructive Pieces, Airs and Melodies 0 4 0

Part V. Daily Exercises, Variations, Airs, Pieces, &c., leading up to the degree of difficulty of Clementi's 1st Sonatina in c 0 4 0

AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place, London.

NEW RE-ARRANGED EDITION.

TRAINING SCHOOL for the PIANOFORTE,

Selected, Arranged, Revised, and Fingered by E. PAUER.

First Step.

BOOK I. Elementary Principles and Rules of Music; 13 very easy Studies in c major; 10 Very Easy Pieces; 9 National Airs in c major (Treble clef only).

BOOK II. 10 Studies and Scale Exercises; 5 Very Easy Pieces 12 Popular National Melodies.

BOOK III. Exercises for gaining Velocity; Melodious Pieces; Italian, German, Russian, and French Airs, all in the Treble Clef.

BOOK IV. Exercises for gaining Velocity; Tuneful pieces by Gurlitt and Haydn; 8 National Airs in c major and a minor (introducing the Bass clef).

Second Step.

BOOK V. 24 Preparatory Exercises; Studies of Velocity; Six Easy Pieces by Müller, Volkmann, and Reinecke; Old Dances by Corelli and J. S. Bach.

BOOK VI. Exercises for acquiring Velocity; Melodious Pieces by Haydn and Volkmann; Old Dances by Gluck, Handel, Purcell, Lully &c.

BOOK VII. Exercises for acquiring Velocity; Easy Lessons by Volkmann and Gurlitt; Musettes by J. S. Bach and Montéclair; Passecailles by Handel and Gervais.

Third Step.

BOOK VIII. Shake Studies by Pauer, Loeschhorn, A. Schmitt; Arpeggio Exercises; Easy Pieces by Gurlitt, Beethoven, and Schumann; Classical Dances by Mozart, Clementi, Marschner, and Mendelssohn.

BOOK IX. Studies by Pauer; Arpeggio Studies; Pieces by Gurlitt, Pauer, and Gade; Classical Dances by Mayseder and Czerny.

BOOK X. Studies; Pieces by Beethoven, Diabelli, Schumann, and Hummel; Classical Dances by Mozart, Beethoven, and Schubert.

Fourth Step.

BOOK XI. Daily Practice by Cramer; Pieces by Handel, Bach, Dussek, Jensen, Clementi, and Gade.

BOOK XII. Studies by Handel and C. P. E. Bach; Pieces by Clementi, Jensen, and Kirchner.

BOOK XIII. Pieces by Kirnberger, C. P. E. Bach, Schubert, Reinecke, and Moszkowski.

Price 4s. each Book.

AUGENER & CO., 86, Newgate Street, E.C., and only West End Address, 1, Foubert's Place, W.

GURLITT'S POPULAR PIANOFORTE TUTOR.

The Elements of Music, Elementary Five-finger Exercises, The Scales, 6 Melodious and Easy Duets, 20 Popular Melodies and Pieces in c major and A minor, Exercises in Double Notes, Scale Exercises in G major, E minor, F major and D minor, 27 Popular Melodies in C, G, F, and E major, and D minor, Grace Notes or Ornaments, Arpeggios, the major and minor scales, 15 Popular Melodies in various keys.

80 Folio Pages.

Complete, in paper cover, 5s.; bound in boards, 6s.

AUGENER & CO. Sole Addresses:—86, Newgate Street, E.C., and 1, Foubert's Place (opposite Conduit Street), W., London.

ANTIQUARIAN MUSIC.

SECOND-HAND VOLUMES.

Some of them only slightly damaged.

Sold by AUGENER & CO., 86, Newgate Street, London, E.C.

Sold for cash only. The prices marked are net. No discount.

PIANO SOLO.

LOT	COUPERIN. Works. Ed. by Brahms. Vol. 1.	s. d.
3222.	DAMM. Übungsbuch. 76 Studies	2 —
3224.	HANDROCK. Op. 40. Mechanical Studies	1 —
3225.	HARMSTON. Die Erwartung	9 —
3226.	— Herzenswünsche...	9 —
3226a.	— Impromptu	6 —
3227.	LISZT. Études. Op. 1.	1 —
3228.	— Op. 10. Album	1 6
3229.	MERTKE. Ornamentik und Rhythmik	1 —
3230.	SAINT-SAËNS-BIZET. Allegro Scherzando	1 6
3231a-c.	— Marche, Fantaisie, Quatuor de Henry VIII.	each 6 —
3232a.	— Henry VIII. Suite I. and II.	each 1 —
3233.	— Op. 17. 1st Concerto	1 6
3234a-c.	— 3 Transcriptions. Nos. 1, 2, 3	each 1 —
3235a-i.	SCHUMANN, R. Op. 1, 3, 4. (3 Bks.) 6, 7, 14, 18, 20	each 1 —
3236a-g.	— Op. 32, 99, 111, 118, 126, 133 & Lieder	each 1 —
3237.	SOLVAY, A. Op. 22. Les Babillards	6 —

VIOLONCELLO AND PIANO.

3238.	BISCHOFF. Op. 40. Concertstück	1 —
3239.	DAVIDOFF, CH. Op. 31. 4th Concerto	1 6
3240.	KUMMER, F. A. Op. 69. 3 Morceaux de Salon	9 —
3241.	LEE, SEB. Les Perles du Jour. Nos. 1 and 6.	6 —
3242.	— Nos. 2, 3, and 4	1 —
3243.	— Nos. 5 and 8	10 —
3244a,b.	MOLIQUE, B. Op. 47. 6 Melodies. Bks. 1 and 2.	each 6 —

3245.	ROMBERG, B. Op. 2. 1st Concerto	1 6
3246.	— Op. 49. Souvenir de Vienne	1 —
3247.	— Op. 4. Potpourri	6 —
3248.	RUBINSTEIN, A. Op. 11. 3 Allegretti	1 —
3249.	— Op. 10. 2nd Sonata	1 6
3250.	SCHRODER. Zipoli Suite	1 —
3251a,b.	SCHUMANN, R. Op. 73, 102	each 1 —
3252.	STAHLKNECHT. Op. 13. 3 Charakterstücke	1 —
3253.	STEFFENS, J. Op. 9. 2nd Concerto	1 —
3254.	STERNBERG, W. Op. 3. 2 Salonstücke	1 —
3255.	STREET, J. Op. 22. Sonata fantasia	1 —
3256.	THALBERG, S. Op. 7. Grand Divertissement	1 —
3257.	— Op. 61. Grand Duo	1 —
3258.	VIEUXTEMPS, H. Op. 36. Sonata	1 6
3259.	— Op. 46. Concerto	2 6
3260.	VOLKMANN, R. Op. 7. Romanze	8 —
3261.	— Op. 24. Ungarische Skizzen	1 —
3262.	— Op. 33. Concerto	1 9
3263.	— Op. 74. Capriccio	9 —
3264.	WAGNER-POPPER. Albumblatt	1 —
3265.	WITTE, G. H. Op. 12	1 —
3266a,b.	WOLFF, E. Souvenirs de Boulogne. Nos. 1 & 2	each 1 —
3267.	— G. Op. 3. 3 Stücke	1 —
3268.	WÜLLNER, F. Op. 39. 22 Variations	1 —
3269.	ZELLNER, J. Op. 11. Sonata	1 —
3270.	ZIMMERMANN, A. Op. 17. Sonata	2 —

VOCAL EXERCISES.

3271a,b.	BORDOGNI. 36 Vocalises. Bks. 1 and 2 (for Soprano)	each 1 —
3272.	— Bk. 3 (for Bass)	1 —
3273a,l.	— 12 Neue Singübungen, for Mezzo and Alto. Bks. 1 and 2	9 —
3274a,b.	— 12 Neue Singübungen, for Baritone or Bass. Bks. 1 and 2	9 —
3275a,b.	— 24 Nouvelles Vocalises, for all Voices. Bks. 1 and 2	each 1 —

SONGS.

3276a-c.	BRAHMS. Op. 33. Romances. Bks. 3, 4, 5	each 1 —
3277a,b.	SCHUMANN. Lieder. Op. 27, &c., and 49	each 1 —

PIANO AND VIOLIN.

3278.	MOLIQUE, B. Op. 33. Duo in B minor	1 6
3279.	— Adagio and Fugue, Grave and Fugue, from Bach's Sonata	each — 6

Antiquarian Music—Piano and Violin (Continued).

Lot 3280.	SCHOLZ, B. Op. 3. Sonata	1 6
3281.	SCHUMANN, R. Op. 102. Im Volkston	1 —
3282.	SCHWENCKE, CH. Op. 30. Motifs de Robert le Diable	1 —
3283a,b.	— Op. 31. La Tentation. Op. 32. Nathalie	each 1 —
3284a,b.	VIOTTI, F. B. Concertos. 18 and 29	each 1 6

PIANO DUETS WITH VIOLIN AND CELLO.

3285.	BERENS. Op. 8a. 4th Gesellschafts-Quartett	2 —
3286.	BURCHARD, CARL. Finale from Don Juan	1 —
3286a,b.	— Preciosa, Barbier	each 1 —
3287.	— Tell	1 6
3288a-c.	KUMMER. Op. 49. 3, 4, 5, 10, 25	each 1 6
3289.	— Op. 136	1 6
3290.	MENDELSSOHN. Op. 56. Symphony. 3	2 6
3291.	Opernmusik im Salon. Norma, Puritani	each 1 —
3292.	SPOHR, L. Op. 102. Symphony. 5	2 6

'CELLO SOLO.

3293.	BACH. 6 Sonatas	1 —
3294.	BATTANCHON. Op. 25. 12 Études	1 —
3295.	BÖHM, C. L. Op. 11. 3 Études	1 —
3296.	DEHN. 22 Études	1 —
3297.	DOTZAUER. Op. 153. 12 Exercises	1 —
3298.	LEE, S. Op. 101	1 —

For remainder of Antiquarian Music, see MONTHLY MUSICAL RECORD, No. 244, and also Catalogue of Antiquarian Music, to be had gratis.

AUGENER & CO., 86, Newgate Street, London.

OLD MUSICAL BOOKS.

The following Catalogues will be sent free on application:—

Catalogue 26.	Music, Theatre, Dance. 4,700 Nos.
30.	Portraits of Musicians, Dramatic Authors, and Actors. 4256 Nos.
39, 42, 59, 67.	Choice and Rare Books. (Containing many old and rare musical works.)

We beg to call to these Catalogues the special attention of Gentlemen interested in old LITURGICAL BOOKS and in the MUSIC of the 16th and 17th Centuries

MUNICH (Bavaria): LUDWIG ROSENTHAL'S ANTIQUARIAT.

VIII. PSALM, composed by HAMISH MACCUNN, for the Opening of the Edinburgh International Exhibition. Price 1s. net.

METHVEN, SIMPSON, & Co., Dundee & Edinburgh.

NEW CATALOGUES.

COMPLETE CATALOGUE OF AUGENER'S EDITION, containing over 3,000 Cheap Volumes, sold at net prices. (40 Pages, double columns).

COMPLETE CATALOGUE OF ALL VOCAL MUSIC, published by Augener & Co.

LOCAL EXAMINATIONS IN MUSIC.

QUESTIONS AND EXERCISES for the use of Students. By F. DAVENPORT, Professor of Harmony and Composition at the Royal Academy of Music, And J. PERCY BAKER, Associate of the Royal Academy of Music. Crown 8vo. 1s., sewed. London: LONGMANS, GREEN & CO.

MISS BETTINA WALKER is now in town, and will receive a few Pupils.—33, Upper Gloucester Place, Dorset Square, W.

A GERMAN PIANOFORTE PROFESSOR has some leisure for PRIVATE LESSONS or PUPILS in or near town.—Address: G., care of Messrs. AUGENER & Co., 86, Newgate St., E.C.

MISS MARGARET CARTER, A.R.C.M., L.R.A.M. (Solo Pianist and Accompanist), requests that all communications respecting Concerts, Lessons, &c. be addressed—8, West Bank, Amhurst Park, N.

MUSIC FOR TWO PIANOS (4 HANDS)

FOLIO EDITIONS.

GURLITT, CORNELIUS. Duos progressifs pour 2 Pianos à 4

mains. C. :-

Huit Morceaux mélodieux. Op. 174. s. d.

Livre I. (Nos. 1-3) 4 -

II. (" 4-6) 4 -

III. (" 7-8) 4 -

Trois Rondos. Op. 175.

Nos. 1, en ré majeur (D major) 4 -

2, en mi bémol majeur (F flat) 4 -

3, en mi mineur (E minor) 4 -

Fantaisie sur un air original. Op. 176 6 -

NICODÉ, J. L.

Allegro de Concert de F. Chopin. Op. 46. C. 9 -

N.B.—For Cheap Volumes of this Class see "Augener's Edition"
Catalogue, Class VI.

London: AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place.

MUSIC FOR TWO PIANOFORTES

(EIGHT HANDS).

FOLIO EDITIONS.

CLARK, SCOTSON. Marches arranged by F. Hermann:— s. d.

Marche aux Flambeaux 5 -

Marche Indienne 5 -

Inauguration March 5 -

Marche Militaire 5 -

DORN, ÉDOUARD. Grande Marche Impériale. 5 -

LEE, M. Gavotte de Louis XV. 5 -

ROECKEL, J. L. Air du Dauphin 5 -

WAGNER, RICHARD. Marches Favorites, tirées des Opéras.

Arrangées par E. Pauer. Oblong:—

No. 1. Marche de Paix (Friedensmarsch). (Rienzi) 5 -

2. Marche de Guerre (Kriegsmarsch). (Rienzi) 6 -

3. Grande Marche. (Tannhäuser) 6 -

4. Marche Religieuse. (Lohengrin) 4 -

5. Marche des Fiançailles. (Lohengrin) 4 -

N.B.—For Cheap Volumes of this Class see "Augener's Edition"
Catalogue, Class VII.

AUGENER & CO., 86, Newgate Street, E.C., & 1, Foubert's Place, W., London.

PIANOFORTE TRIOS (SIX HANDS).

FOLIO EDITIONS.

CLARE, HY. ST. Trefoil Leaves. Easy Trios:— s. d.

No. 1. Home, Sweet Home 1 - No. 7. St. Patrick's Day 1 -

2. Annie Laurie 1 - 8. There's Nae Luck 1 -

3. Canadian Boat Song 1 - 9. Ah che la morte 1 -

4. Bonnie Breast-Knots 1 - 10. The Minstrel Boy 1 -

5. Deh Conte 1 - 11. Garry Owen 1 -

6. Evening Bells 1 - 12. O Dolce Conento 1 -

CLARK, SCOTSON. Marche aux Flambeaux, arranged by F.

Hermann 4 -

CZERNY, CH. Overtures and Rondinos:—

No. 1. Rule Britannia 3 -

2. Overture Don Giovanni 4 -

3. — Figaro 4 -

4. — I Barbieri 4 -

5. — Freischütz 4 -

6. — Tancredi 4 -

7. Hunting Song (Air de Chasse) 3 -

8. Air Suisse, Rondino 3 -

GURLITT, CORNELIUS. Six petits morceaux; arrangés pour

Piano à 6 mains:—

No. 1. Air de Chasse (C. Czerny) 3 -

2. Husarenmarsch (C. Gurlitt) 3 -

3. Le Secret, Intermezzo (L. Gautier) 3 -

4. Mazurka (C. M. v. Weber) 3 -

5. Gavotte (X. Scharwenka) 3 -

6. Walzer (M. Moszkowski) 3 -

AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place, London.

EBENEZER PROUT'S

THEORETICAL WORKS IN AUGENER'S EDITION.

Demy 8vo.

Third Edition.

HARMONY: ITS THEORY AND PRACTICE.

By EBENEZER PROUT, B.A. Lond.,

Professor of Harmony and Composition at the Royal Academy of Music, &c.

Augener's Edition, No. 9,182. Bound, net, 5s.

KEY TO E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

Augener's Edition, No. 9,182a. Bound, net, 2s.

ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

Augener's Edition, No. 9,182b. Bound, net, 1s. 6d.

KEY TO THE ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY."

Augener's Edition, No. 9,182c. Bound, net, 2s. 6d.

Second Edition.

COUNTERPOINT: STRICT AND FREE. By EBENEZER PROUT, B.A. Lond.,

Professor of Harmony and Composition at the Royal Academy of Music, &c.

Augener's Edition, No. 9,183. Bound, net, 5s.

In the Press. Ready by the 15th of May.

ADDITIONAL EXERCISES TO E. PROUT'S "COUNTERPOINT: STRICT AND FREE," with Melodies and Unfigured Bases for Harmonising.

Augener's Edition, No. 9,183a. Bound, net, 2s. 6d.

AUGENER & CO., 86, Newgate Street, E.C.; and 1, Foubert's Place, W., London.

Standard Books in Augener's Edition.

A CONCISE DICTIONARY OF MUSICAL TERMS. To which is prefixed an Introduction to the Elements of Music.

By FR. NIECKS.

Augener's Edition, No. 9,180. Crown 8vo. Bound, net, 2s. 6d.

INTRODUCTION TO THE ELEMENTS OF MUSIC.

By FR. NIECKS.

Augener's Edition, No. 9,180a. Crown 8vo. Bound, net, 1s

Just Published.

CATECHISM OF MUSICAL INSTRUMENTS (GUIDE TO INSTRUMENTATION).

By DR. H. RIEMANN.

Augener's Edition, No. 9,201. Crown 8vo. Net, 2s.

CATECHISM OF MUSIC.

By J. C. LOBE.

Translated and Edited by C. BACHM.

Augener's Edition, No. 9,178. Crown 8vo. Bound, net, 2s.

THOUGHTS OF GREAT MUSICIANS.

Collected by LA MARA.

Augener's Edition, No. 9,177. Crown 8vo. Bound, 2s.; paper, 1s.

THE GREAT GERMAN COMPOSERS. Biographical Notices, with some account of their several Works, especially adapted to young minds.

By J. STIELER.

Augener's Edition, No. 9,196. Crown 4to. Elegantly bound (with Woodcuts, &c.), net, 7s. 6d.

AUGENER & CO., 86, Newgate Street, E.C.; and 1, Foubert's Place, W., London.

NOVELTIES. NOUVEAUTÉS.

May 1st, 1891.

(Nova).
Le 1er Mai, 1891.AUGENER & CO., 86, Newgate Street, E.C., and
1, Foubert's Place, W. (opposite Conduit Street), London.Edition
Number. PIANOFORTE SOLOS (à 2 mains). s. d.

- BIEHL, ALBERT. Fleur du Bal. Mazurka. Op. 142 ... 3 —
DEL VALLE DE PAZ, E. Œuvres choisies. 2e Série:—
No. 39. Scherzo-Minuet. Op. 71. No. 7 ... 3 —
40. Suite italienne. Op. 80. No. 4 ... 3 —
FAMILY GIFT-BOOK. A Collection of Pianoforte
Pieces, comprising Christmas Music—Pastorals—
Hunting Songs—Love Songs—Soldiers' and
Sailors' Songs—Patriotic Hymns—National Melo-
dies—Dances of the Olden Time—National
Dances and Modern Dances—many of them com-
posed for this Work. With Illustrations and
Poetical Quotations. Edited by E. Pauer:—
8275* Cloth, gilt sides and edges ... net 21 —
8275 In Paper Cover ... net 18 —
8275a, b Or in 2 Vols., each ... net 10 —

- LOESCHHORN, A. Études mélodiques. Melodic
Studies, progressively arranged for advancement
of technique and style, with special regard to
rhythm and phrasing. C:—
6554-5 21 Études mélodiques. 21 Melodic Studies. Op. 193.
2 Books, each, net 1 —
NOSKOWSKI, S. Espiègle. Pièce caractéristique.
Op. 29. No. 2. Played by Madame Essipoff ... 4 —
PAUER, E. National Sonatinas. Easy and moder-
ately difficult Sonatinas, in which popular
national airs are introduced. C:—
No. 5. Wales ... 4 —
6. Ireland ... 4 —

PIANOFORTE DUET (à 4 mains).

- 6942 KIRCHNER, F. Scènes rustiques. Op. 323 net 1 —
MOZART, W. A. Twelve Grand Symphonies
(Posthumous Works) arranged by C. Czerny:—
6986 No. 18. In G ... net 1 —

VIOLIN AND PIANOFORTE.

- JENSEN, GUSTAV. Classische Violin Musik be-
rühmter Meister des 17ten und 18ten Jahrhunderts
nach den Originalwerken für Violine und Bass
(oder den vorhandenen Orchesterpartituren), für
Violine und Pianoforte bearbeitet und mit Vortrags-
zeichen versehen:—
7418 W. A. MOZART. Andante Menuetto, and Rondo net 1 6
KUHLAU, F. Sonatine en FA (F). Op. 88. No.
4. Revue et doigtée par Émile Thomas ... 4 —
LACHNER, IGNAZ. 3 Sonatines:—
7503 No. 1, en LA majeur (A major). Op. 99 ... net 1 4
7504 2, en SI bémol majeur (B flat). Op. 100 ... net 1 4
7505 3, en SOL majeur (G major). Op. 101 ... net 1 4
RIEDING, O. Six easy Pieces for the Violin (in the
first position) with Pianoforte accompaniment:—
No. 1. Nocturne ... 3 —
2. Impromptu ... 3 —
3. Romance ... 3 —
4. Tempo di Valse ... 3 —

INSTRUMENTAL.

- 5630 REINECKE, C. 10 Petits Morceaux. Op. 122a.
Pour 2 Violons. Arrangés par Emil Kreuz ... net 1 4
5631a RITTER, E. W. 30 Exercices faciles pour le Violon
(dans la 1re position) avec accompagnement d'un
second Violon. Book I. ... net 1 —
SQUIRE, W. H. Mélodie pour Violoncelle avec
accompagnement du Piano ... 4 —

Novelties—(continued).

VOCAL MUSIC.

- 8841 JENSEN, GUSTAV. 4 Lieder für eine mittlere
Stimme. Op. 30. The Dagger (Der Dolch);
The Rose Grove (Ueber dem Busch der Rose);
Friendly Stillness (Stille Sicherheit); Come, oh,
night (Komm o Nacht)! 4to ... net 1 —
KREUZ, EMIL. Songs with English and German
words:—
No. 4. Eppie Adair. (O süß Vielliebchen!) Op.
3. No. 1 ... 3 —
5. O were my Love yon Lilac fair. (O wär
mein Lieb'!) Op. 3. No. 2 ... 4 —
Slumber Song. (Schlaf du liebes Kind.)
Op. 3. No. 3:—
6a. I. in F ... 4 —
6b. II. in E flat ... 4 —
6c. III. in D ... 4 —
6d. IV. in C ... 4 —
The True Kiss. (Sie sagen wohl, ein Kuss
sei Scherz.) Op. 4. No. 2:—
7a. Original for Tenor or Soprano ... 3 —
7b. Transposed to F ... 3 —
8877 — 20 Children's Songs. 4to. ... net 1 —
4118a REDHEAD, A. 25 Two-part Songs for female voices
(Pianoforte accompaniment *ad lib.*). Book I. net 1 —
REINECKE, C. Children's Songs. In Tonic Solfa
Notation, by W. G. McNaught:—
8895a 8 Duets. Op. 91 ... net 4 —
8895b 10 Songs. Op. 135 ... net 4 —
8895c 5 Songs. Op. 138 ... net 4 —
4273 SHARPE, HERBERT F. Heavenwards! Six Devot-
ional Songs for three-part Chorus of female
voices with Pianoforte accompaniment. Op. 54.
(The Heavenly Home. Gone before! Lift up
thy voice. Far above. Be Thou our Light. The
True Corner Stone) ... net 1 —

BOOKS ON MUSIC.

- 9183 PROUT, EBENEZER. Counterpoint: Strict and
Free. Demy 8vo (Second Edition), bound net 5 —
9183a — Additional Exercises to "Counterpoint," with
Melodies and Unfigured Bases for Harmonising
net 2 6

AUGENER & Co., London:

City Chief Office: 86, Newgate Street, E.C.

Only West End Branch: 1, Foubert's Place, W.
(opposite Conduit Street).All Communications should be addressed as above. Cheques
and Post Office Orders payable to the order of Augener & Co., and
to be crossed "Central Bank of London."

Telegraphic Address—AUGENER, LONDON.

CONTENTS.

	PAGE
ROBERT FRANZ AND HIS CRITICS. By EBENEZER PROUT ..	97
PORTRAIT SKETCHES FROM THE LIFE. IV.—FRANÇOIS JOSEPH FÉTIS ..	100
BACH'S ORGAN WORKS, EDITED BY W. T. BEST. By STEPHEN S. STRATTON (continued) ..	102
THE PIANOFORTE TEACHER: A COLLECTION OF ARTICLES IN- TENDED FOR EDUCATIONAL PURPOSES, CONSISTING OF HIS- TORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE. By E. PAUER (continued) ..	103
OUR MAGAZINE OF GOOD WORDS ..	104
CORRESPONDENCE: THE TEXT OF THE "MESSIAH" ..	105
OUR MUSIC PAGES: CORNELIUS GURLITT'S MORCEAUX MÉLODIEUX POUR DEUX PIANOS À QUATRE MAINS. Op. 174, No. 6 ..	111
LETTER FROM LEIPZIG. ..	111
REVIEWS OF NEW MUSIC AND NEW EDITIONS ..	111
OPERAS AND CONCERTS ..	113
MUSICAL NOTES ..	115
MAY NOVELTIES OF AUGENER & CO. ..	120